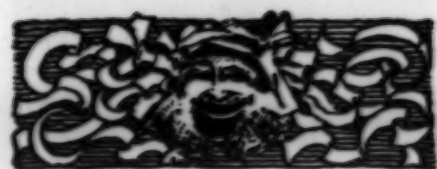
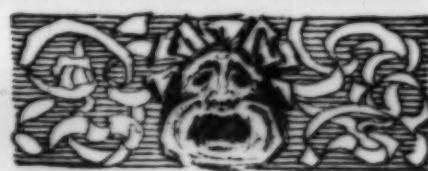


TWENTY-EIGHT PAGES



THE NEW YORK

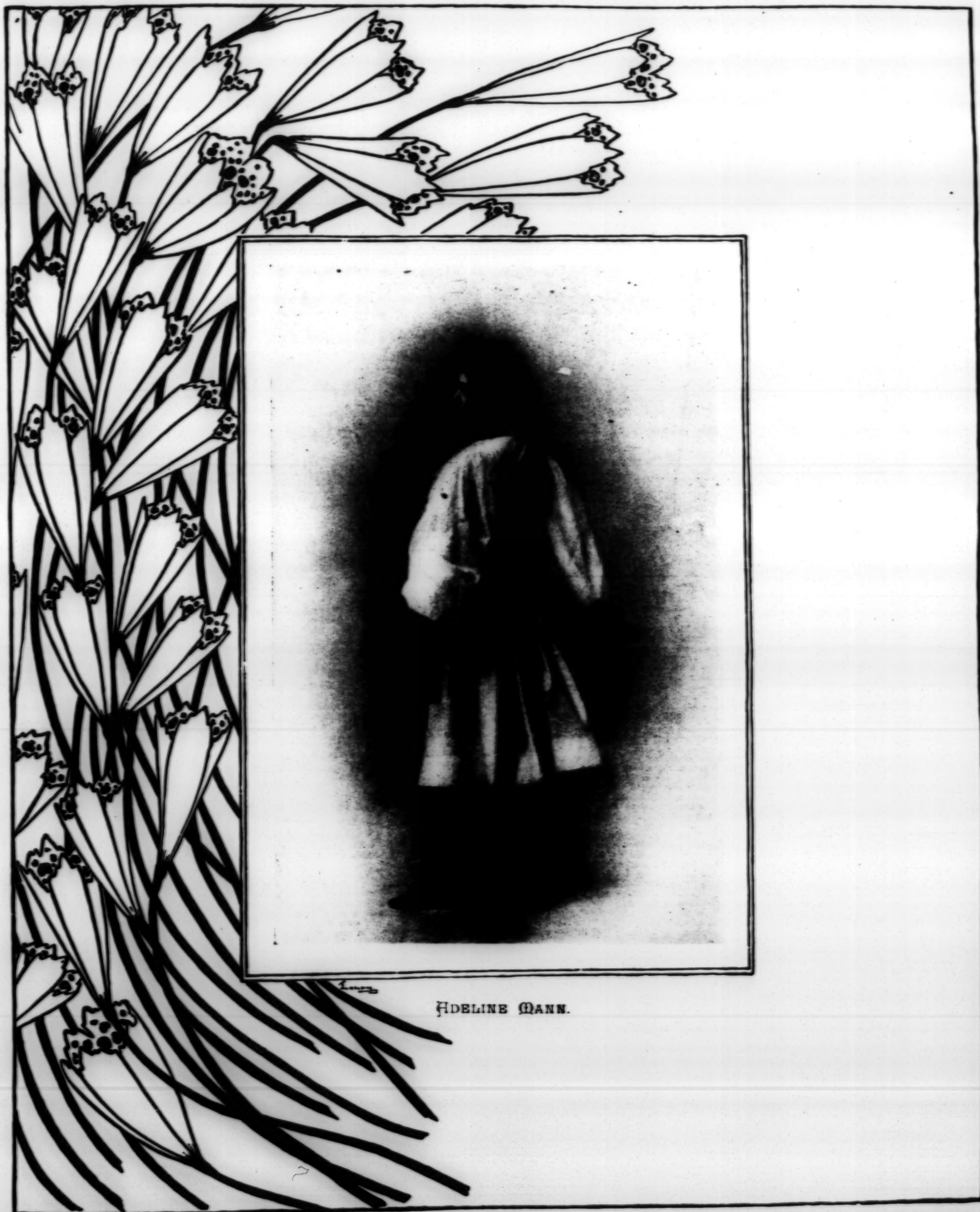


DRAMATIC MIRROR

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HDELINE MANN.

THE MATINEE GIRL.

If the critics had all unanimously decided to advertise The Degenerates they could not have proceeded in a more direct way than they have in dilating upon the peculiar phase of English society—the soggy under crust—that this work of Grundy's brings to light.

The work of a press agent is getting to be a high art nowadays, and strangely enough the newspapers seem to swallow luridly unreal anecdotes that evolve from the active imaginations of the men who are hired to "work" the press.

And the interviewers! The interviewers! How they hang garlands of roses on battered ruins and put tears of genuine emotion in eyes trained to work like a siphon upon the pressure of a lever.

Some of the "chats" with the English actress would make interesting additions to our best humorous literature.

I don't know but what the interviewers serve a beautiful purpose in life when they thus idealize surroundings, sentiments and associations—sometimes of an actress, sometimes of a jockey, sometimes of a prize fighter.

They are the literary tailors who sponge off and press out the seams of life. Other things have changed, but the interview with the actress remains the same beautiful fairy tale that it used to be long years ago.

I recollect reading one of them "before I woke up," as Marie Cahill says in The Three Little Lambs. It was about an interviewer who called to see Loie Fuller to question her on some desperately important subject—such as how she liked America in comparison with Paris, or something of that sort.

Loie was suffering from a cold in the head or a stubbed toe and was in bed when the reporter called. But she knew that a subject of that kind would brook no delay, so she sent down word that he might come up.

Of course Momma was there. Momma was knitting a sock or crocheting a pair of tights or something, and only Loie's nose and her golden curls showed over the pink satin coverlet.

She told the reporter what she thought of America, her voice sounding muffled as it came through the folds of eiderdown, and Momma went over every minute or two and told her that she must not tire herself talking.

I thought it was too cute for anything. That was, I thought so then. Now when I read things like that I bury my head in a cushion and weep great, scalding tears. It's so unreal.

One of the interviewers found the English actress studying with an electric light on the end of a flexible wire in her rooms at the Hoffman House. It was very touching.

Then Hilary Bell's critique was more like a judgment of a horse at a show. He did not allude to the acting, or to the play, but kept strictly to "points."

He dilated on the excellent texture of the skin; the carriage, action, the style, which used to be just a little balky in the days gone by.

"Oh, those days gone by! Those days gone by!" as a poet chappie once wrote. How an actress must hate to have people writing about her wonderful state of preservation just as though she were a peach that had been put away in brandy.

Lillian Russell said a few weeks ago to a reporter: "It amuses me very much when people ask me how it is possible for me to retain my good looks. One would imagine that I was about eighty!"

Grundy's play is a money success, it is claimed, but if this is so, it is a departure from the rule which declares that in the drama the woman sinner, whether she repents or keeps her boots on to the very last, must die in the last act with a little slow music, in the presence of a snivelling husband or lover, who is probably much worse than the wicked lady, only he hasn't been found out.

One of the astutest of New York managers told me once that this was the one unalterable law. No audience will accept a lady "dusty on the hem," as Pinero says, unless she is a corpse. We are a bloodthirsty lot, we theatregoers.

It's funny, isn't it? Take all the play heroes who have been perfect devils until the last act and then they cut it all and are supposed as the curtain falls to relapse into a state of virtuous goodness.

Take the erring husband in plays: he's the most pathetic thing that ever happened. He usually comes back home in the twilight looking unusually handsome, presumably after a Turkish bath.

Little wifey is either weeping over his photo (a way they have in plays) or else she is playing an old love song with her foot on the soft pedal.

Suddenly it strikes her that he used to like that song. Then she breaks down and begins to cry recklessly into the ivory keys, not knowing that hubby is rubbing in the background. Of course there is a tableau. Recriminations are choked off by stage kisses or stage soba. In plays wives never stand off and ask to know all the details, hours, dates and complications as they have been known to do in real life.

In Under the Red Robe Faversham acted the part not only of a scapegrace, but of a gallant whose hands were crimson from the many duels in which he had been victor.

But after three acts he takes the fair young heroine in his arms, and we all go out with moist eyes and tell the folks at home about it.

But the poor villainess has a hard time of it. Even when a daring playwright has put her in a nunnery, or sent her off as a war nurse, or given her some other fate that is supposed to cut her off from all opportunities for whooping things up in her usual fashion, we can't quite stand for her.

She must turn up her toes to the daisies before she can gain the forgiveness of an up-to-date audience. It's a difference of sex in sin—that's all!

One thing we all had to agree about, and that is that there is nothing degenerate about the gowns worn in the much talked of play. They are from Worth, and they are so pretty that they make one feel that being a degenerate can't be such a dreadful thing after all.

The bodices are all strikingly low—that is to say, they would be startlingly low on any



other woman but the English actress—but an inch or two of lace with a pair of pearl straps over the shoulders are all she needs for a perfectly decorous "body," as they call the waists in England.

Worth, you see, doesn't build his gowns for women—he constructs them for a woman and suits her style. Fancy the Potter gowns—those stunning draperies of velvet, artistic, indistinct, shadowy—and contrast them with the sheath fitting Langtry costumes. What a difference!

Some one told me the other day that in the supper scene of Papa's Wife there is no sparkling ginger ale and water served to the people on the stage, but real champagne.

The merry, merry chorus, as well as the principals, are regaled upon the real bottled, bubbling beverage which mounteth to the head and descendeth to the feet and maketh the holder thereof joyous as the May.

This presents the chorus girl in a new light—not the footlight, but the headlight—or the light head, if you prefer it that way.

But if other stars follow suit in this custom of discarding imitation wine and food in the stage banquet, we would have scenes that would be more in the picture than the usual fragile breakfasts, luncheons, dinners and suppers that one sees folks consuming with such gusto in plays.

This limited menu is always especially noticeable when some wily villain takes a girl out to supper which is supposed to be—well, just a little on the quiet.

In the case of The Liars, in which John Drew ordered things that one could never find on a bill of fare anywhere off Fifth Avenue, I watched specially, but on came the same old props.

They always have celery, presumably because it makes a show; then there are a few lettuce leaves on a dish—about as much as you'd give to a healthy canary; then there is bread, and sometimes there is a shopworn papier-mache hen that they never try to cut—for they know it too well.

Then there they sit while the villain unfolds his hellish plot. The girl nibbles bread; he eats celery without passing her any; no one touches the lettuce, perhaps because there is not enough for two. The waiter pours out ginger ale or sarsaparilla mixed with water to give it a yellow tinge, and there you are!

Imagine having to even sit and pretend to eat the things and be gay at the same time. I can't fancy a girl wanting to leave home on such a diet. Oh, no.

Like a drift from the past, the memory of mother's doughnuts or the cook's raised biscuits would come across her reeling senses and she'd push the bread, the lettuce and the celery away and say:

"Take me home at once. I understand you

now, Reginald St. Culverton. Neither your gold nor the feast that you have spread before me can blind me to your true character. I will return to the little cottage nesting among the roses, where I can again hear the rippling of the brook among the trees and hear the birds chirping, and where incidentally I can get something to eat!"

I can see the finish of the stage door Johnnie if managers continue to feed the chorus on broiled mushrooms and champagne.

No longer will he murmur in shell-like ears of lobsters, birds and bottles. The little chorus girl will hurry home to her high-up hall-room, which has driven the garret out of business, and she will give him the glassiest of eyes and the frozenest of paws.

HE WAS CONSERVATIVE.

Miss Cleverton.—"Jack Gayboy is a man of few words, isn't he?"

Miss Up-to-date.—"How did you find out?"

Miss Cleverton.—"Well, you see, he kissed me in the conservatory last night."

Miss Up-to-date.—"Did you give him the usual monologue?"

Miss Cleverton.—"Yes—with some additions. I told him that I should never see him again under any circumstances, and that if he had the slightest particle of esteem or regard for me he would not have so insulted me. I said that of course my own actions must in some way have given him some wrong impression of my ideas, otherwise he would not have dared to act in that manner; and that I supposed I had been unable to conceal the fact that he had some strange hypnotic influence over me which I could not understand; that he seemed to fascinate me, and that although I had tried to fight against it, I had been unable to conceal my true feeling for him. I also said that while meeting him had been like a beautiful romance that had come into a life which I had supposed was like a withered rose from which all fragrance had fled, his unpardonable action had changed it from a happy dream into a memory that must always be a regret. In one moment, I said, he had destroyed the fabric of my belief in his friendship for me, and that I now realized that he cared absolutely nothing for me; but only regarded me as many other girls he knew who probably looked upon matters which I considered sacred as jests of the moment. I asked him to please go, and added that I thoroughly understood that his feeling for me was one of indifference which bordered on a positive dislike."

Miss Up-to-date.—"Did he propose?"

Miss Cleverton.—"No. All he said was, 'Quite the contrary.'"

Miss Up-to-date.—"Did he go?"

Miss Cleverton.—"No. He kissed me again."

THE MATINEE GIRL.

ADELINE MANN.

Adeline Mann, who is pictured upon the first page of this issue of The Mirror, made her professional debut in The Conquerors at the Empire Theatre in this city, a little more than two years ago, as one of the dancing girls. She comes of a prominent Southern family, and is a graduate of the Stanhope-Wheatcroft Dramatic School. For an actress so young, Miss Mann has had unusual experience and has played an uncommon number of roles, being most successful in juvenile leads.

Her favorite part, among those she has played, is Cissy in What Happened to Jones. Others in which she has been highly successful are Beatrice in Niobe, Rose in Why Smith Left Home, Mrs. Ossian in The Butterflies, Nora in The Land of the Living, and Mrs. Smith in Why Smith Left Home, having been seen in the role last mentioned with great success in W. H. Wright's company until Jan. 6, when she returned to New York.

Miss Mann, who can dance and fence expertly, as well as act, is justly proud of the following words that were printed about her in Town Topics last August: "She at once discovered possession of the theatrical temperament in a degree that assured her prompt success in a profession into which she stepped straight from graceful but precise conventions of the old Southern drawing-rooms. In Mobile, where she lived until an invincible fancy for a stage career won her from social triumphs, Miss Mann was regarded as 'the belle,' and I shall watch curiously to see if the beauty, stately grace and wit that made her a notable figure in the society of that fine old city will stand out as conspicuously in the novel surroundings of what seems, in her particular case, to be really a calling."

A HOLD UP AT HAMILTON.

Luck seems to follow Gus Hill and his attractions in more ways than one—even in the operation of railroad trains.

One of his companies, Over the Fence, played Hamilton, O., Jan. 6, and were scheduled to catch a very early train via the Pennsylvania Railroad to make a close connection in Cincinnati, to enable them to open with a matinee in Louisville. The clerk of the hotel at which the entire company was stopping overslept and failed to make the required call. Owen Davis, manager of the company, was the first to awaken, fully half an hour after the only train making the Cincinnati connection had gone on its way rejoicing. Realizing the situation, Mr. Davis rushed to the telephone and learned that a C. H. & D. train was late, and was just pulling into their depot, more than half a mile away. By dint of sprinting he arrived at the station in time to corral the conductor, who, by threats and promises, was induced to wait five minutes to enable the company to try to make it, which they did, arriving in an open wagon, pressed into service against the will of its owner, who had been put out of his own vehicle.

Luckily the agent had taken no chances, and had arranged with the L. & N. to hold their train in the event of the Pennsylvania being late. This they did, and the day was saved.

GOSSIP.

William P. Sprague resigned from The Royal Box on Saturday.

George L. Bowers, an advance agent and the son of Manager George W. Bowers, of the Union Opera House, New Philadelphia, O., was married recently to Jean Bowers, an artist, of Beaver, Pa.

John Blair has severed his connection with the course of modern plays being given at the Carnegie Lyceum this season. A disagreement with the other promoters of the enterprise over the choice of plays for presentation led to his retirement. Another leading man will be secured, and the course will continue as planned. Mr. Blair has been engaged to originate one of the principal parts in The Countess Chiffon, to be produced at the Fifth Avenue Theatre Feb. 5.

Shakespeare Lodge, No. 1, Actors' Order of Friendship, of Philadelphia, held a smoker on the afternoon of Jan. 12 to commemorate the founding of the society. An interesting musical programme was given, and each person in attendance received a pretty chamois tobacco pouch as a memento of the occasion.

E. J. Carpenter has resigned as business-manager of Rusco and Holland's Nashville Students, and is resting in Chicago.

The son of Mr. and Mrs. Harrison J. Wolfe, born on Oct. 1 last, has been christened Harrison J. Wolfe, Jr.

J. Wesley Rosenquest has been elected treasurer, and George H. Brennan, secretary, of the corporation that will assume control of The Great Ruby on March 19.

Ethel Robinson, of the Wilbur Opera Company, who has been ill since Jan. 8, is convalescent and expects soon to resume work.

Maurine Belmont has resigned as leading lady with the Carlton Company.

P. Fremont Rockett, late official photographer with the 20th Kansas Volunteers in the Philippines, is successfully touring Kansas with his illustrated lecture, "On the Firing Line with a Camera."

John M. Cooke, business-manager for Over the Fence, has written two songs, soon to be published.

W. Rodney Feelyater, valet and dresser to N. C. Goodwin for the past four years, has been ill in this city for several weeks. He is now convalescent, and is visiting relatives at Columbus, Wis.

Carl Hild, once concert master with Theodore Thomas, attempted suicide by slashing a wrist with a penknife, at his home in this city on Jan. 17. Some one found him bleeding, and an ambulance surgeon bound up the wound. Hild was arrested.

Emma Brennan Ince, owner of Fun in a Boarding School, through her attorney, James Foster Milliken, closed a company that had pirated her play at Mauch Chunk, Pa., on Jan. 13.

Crawford and Zehrung will open an office in this city the coming Summer for looking attractions for the Crawford circuit of theatres. F. C. Zehrung will be in charge.

Harry Elmer, manager of The Turtle, is said to have fallen heir, by the death of an uncle, to \$20,000.

Theodore Westman and Lily Wren, of The Evil Eye, were married at Pittsburgh, Pa., Jan. 17.

The Knights of Pythias have leased the Academy of Music, Rochester, Ind.

21-27. FREDERICK KINBALL.

ΑΙΛΑΒΑΓΙΑ.

ARIZONA.**ARKANSAS**

CALIFORNIA

A LITTLE CHAT WITH ETHEL HENRY.



The reciter is esteemed far more in England to-day than in this country, and the reason for this state of affairs is not hard to find. Few indeed of America's professional readers possess the vital spark of dramatic instinct that should be the chief excuse for their existence. They declaim, they rant, they make many and wondrous faces, but the things they say and the things they do are seldom blessed by the saving grace of true dramatic poise. Perhaps it is partly due to this fact that our present day writers have put forth few compositions of the sort that thrilled our forebears and that still live in the grammar school recitation books or hold sway at the so-called commencements. The prospect of declamatory carnage must have stayed the pen of many a worthy poet. The real dramatic ability that is the chief essential in the equipment of the artistic reciter seems to grow scarcer and rarer in our land as the days go by, and when a "dramatic recital" is announced nowadays, or a reciter arises at a reception or a "smoker" or other gathering, folk brace themselves and prepare for the worst. Not so in England. The art of the reciter has been cherished there and has kept pace with the times. Britain's representative reciters are competent actors or actresses as well as practiced elocutionists, delightful to hear and always welcome.

One who has risen rapidly to prominence in England, both as actress and reciter, is Ethel Henry, who has come hither with Mrs. Langtry to play the difficult, ungrateful role of Lady Samsaures in *The Degenerates*. To make even a favorable impression in this unsympathetic part was a herculean task, but Miss Henry's keen intelligence, admirable art and radiant beauty have enabled her to do far more for Lady Samsaures than might have been expected of any player. Miss Henry talked with a *Mitson* man the other day.

"This is my first visit to America," said she. "I accepted Mrs. Langtry's kind offer to accompany her chiefly for the reason that I wished to have a look at your country. Let me tell you at the outset that New York has delighted me, and I am thinking seriously of remaining in America for some time after the completion of Mrs. Langtry's tour, which will last twenty weeks, you know. The voyage across the Atlantic was quite sufficient to make one hesitate about the return trip. New York, during my short acquaintance with it, has been a most agreeable surprise, especially its weather, which has seemed thoroughly charming to a Londoner, for you know that London, incomparable as it may be in many ways, can make no boast of matters atmospheric. And they tell me, too, that since my arrival in your hospitable city the weather has not been what you would call even tolerable. I look forward with greatest anticipation to one of the days that are fair to New York eyes. I am quite assured that it must prove an amazing delight to me.

"Of myself and my work? Well, my first public appearance was made at a 'children's salon' in London, which is my native city. I recited and succeeded in winning the prize, a silver card-case that is cherished as one of my chief treasures. Ellen Terry was one of the judges and she advised that I should go on with my reciting. Until then I had taken no lessons, but Miss Terry's interest led me to consider the matter seriously and to take up a course of study in London with Mrs. Dion Boucicault and Hermann Vezin. Then I went to Paris and studied for eighteen months with Professor Worms, of the *Comédie Française*. The use of the voice was taught me by the Behnkes, and later, in London again, I had much helpful instruction in gesture from Cavallazzi, of the *Empire*. So, you see, I have tried to be thorough in acquiring a ground work for my task.

"Study in Paris I found of utmost aid in fitting one for the work of a reciter, although I do not believe experience of French dramatic methods to be of appreciable benefit for actual stage work in England. French audiences, as well as players, are radically different, and that which appeals to them cannot often appeal to Britons, playgoing or play-acting. Until my appearance here with Mrs. Langtry—and my debut here was my first performance in the role originated by Lily Hanbury at the London Haymarket—my dramatic work had been all in England. Perhaps my most notable success there was as Helena in *A Midsummer Night's Dream*, with Howard and Wyndham's company in Glasgow and Edinburgh. I had to study Helena in two days, having been engaged at short notice and being unfamiliar with this part, although I knew already so many Shakespearean characters. The critics were exceedingly kind in speaking of the impersonation. My last part in London before leaving for this side was Letty, in *The Christian*, at the Duke of York's Theatre, and I enjoyed the role immensely. At the Hotel Cecil, in London, I gave a dramatic and musical recital on Sunday afternoon, Dec. 3. A recital on a Sunday afternoon was quite an innovation for London. It was undertaken in aid of the widows and orphans of British soldiers, and it added £56 to the noble fund. Dawson Milward, of John Hare's company, appeared with me in *A Show of Hands*, and I gave the dainty monologue, 'Oh! No!' and the present patriotic craze in England, Rudyard Kipling's verses, 'The Absent-Minded Beggar.'

"I may appear here as a reciter before I return to England. My mind is not quite de-

cided as yet whether the experiment would prove as successful here as it has in Old England. What do you think about it?"

THE MIRROR man said that he thought it certainly should.

THE STOCK COMPANIES.

The revival of *Virginianus* made a tremendous hit at the Grand Avenue Theatre, Philadelphia, last week, when it was presented by the Durban-Sheeler Stock company, with Walter Edwards in the title-role. It was in this play that Mr. Edwards made his greatest hit with the company last season. Since that time he has appeared in many tragic roles, all of which have called for the warmest praise by local reviewers. His success of last week would indicate that his talent is really fitted for these, the more serious roles of the drama. Taken altogether, the performance showed a marked improvement over last season, and is indication of the value of a stock company training. When *Virginianus* was presented last May few of the members of the company had appeared in anything but the conventional plays of the period, but since that time they have been seen in the heavier works, the result of their study being that Knowle's beautiful drama was exceedingly well interpreted. George Barber, as Appius Claudius, divided the honors with Walter Edwards. He has improved wonderfully in this branch of the art. Rose Stahl gave a delicately sweet interpretation of *Virginianus*, while Edwin Middleton, Max von Mitzel, and Wilson Hummel, presented worthy claims to commendation. This week the bill is *Camille*, with Rose Stahl in the title-role.

Helen Beaumont, formerly of the Forepaugh's and Girard Avenue Stock companies, is seriously ill with typhoid fever at her home in this city.

Amy Lee scored an immense hit as Topsy in *Uncle Tom's Cabin* with the Standard Theatre Stock company week of Jan. 8.

Eugene Moore returned to his position of leading man of the Thanhouser company at the Academy, Milwaukee, last week, having been out of the cast for over a month suffering from a broken ankle. The company presented *One of Our Girls*, with Eva Taylor as Kate Shipley and Mr. Moore as Captain John Gregory. Hits have been made by these two leading people as well as by John M. Sadopolis in the heavy, *Donald Ross*, as Fouché-Ponblanc and Edgar Baume as Henri Sainte-Hilaire.

Frances Whitehouse, who has been engaged for ingenu and sentimental roles with the company, makes her first appearance this week in *The Idler*, in which she will play the lead, Eva Taylor taking a rest that is richly deserved. The *Merchant of Venice* will follow *The Idler*. Stage Director Frederick Paulding has been given carte blanche by the management to make the production excel in richness anything the company has yet attempted.

At the Théâtre Français, Montreal, last week, one of the most pretentious productions the stock company has attempted was given in *Marie Doran* and *Mollie Revel's* dramatization of *Carmen*. The title-role was played by Lillian Buckingham, who gave a clever and thoughtful interpretation of the difficult role. In appearance Miss Buckingham was an ideal *Carmen*, and she dressed the part in a very becoming manner. The *Don José* of Lucius Henderson came in for considerable praise, and Thomas J. McGrane, as Escamillo, added to the high opinion Montreal has of his ability. Eugene Hayden played *Mercedes* in a satisfactory manner, and Drew A. Morton, in addition to managing the stage, played the part of *Garcia*. The staging was admirable. This week Young Mrs. Winthrop, in which Stella Rees, the new leading woman, appears.

Franklyn Hill has been engaged for the Théâtre Français Stock company.

The Hopkins' Stock company, at Hopkins' Grand Opera House, Memphis, Tenn., gave a pleasing production of *A Celebrated Case* last week. The work of Carrie Lamont, Fred Montague, and Frederick Julian is deserving of especial mention. Floy Crowell, last season and so far this season leading woman, closed Jan. 20. A benefit was given to her on Jan. 18. Miss Crowell is succeeded by Helen Barry, who makes her first appearance in *Aristocracy* this week. Louise Mitchell, who has been engaged for the heaviest, to succeed Margaret Terry, also makes her debut with the company. Other new members are Dan Manning and W. S. Kerwell.

The Valentine Stock company, now in its fourth week at St. John, N. B., made a great hit in *The Taming of the Shrew*. Jessie Bonstelle and Ed R. Mawson as Katherine and Petruchio carried all the honors. Lady Windermere's Fan followed. Kate Blanche scored heavily as Mrs. Erynn. Annie Blanche, John Webster, Charles Fleming, and Robert Evans are making many friends. Mary Taylor, Beulah Watson, Edmond Whitley, and E. N. Leonard are also doing good work. The *School for Scandal* is underlined.

The sudden and untimely death of Hannah May Ingham came as a golden opportunity for a young actress who has heretofore played only minor parts, but who, now that her work has been proven, should be heard from in future. Laura Nelson Hall, the actress referred to, was engaged on short notice by Manager H. V. Donnelly, of the Murray Hill Theatre Stock company, who was at his wit's end to secure some one for Miss Ingham's role of Julie de Varion in *An Enemy to the King*. Miss Hall, who had understudied the role in E. H. Sothern's company, was engaged at six o'clock on Tuesday evening. Two hours later she was playing the part, and went through the performance without missing a cue. So pleasing was her work that Miss Hall deserves more than a perfunctory mention. She played the part with evident understanding and artistic taste, and was effective in both the stronger scenes and the lighter episodes. Her enunciation was excellent, and her youth and personal attractiveness gave an added charm to her enactment.

The Hopkins' Stock company, Chicago, is giving an excellent production of *Jim the Penman* this week. May Homer, after a two weeks' rest, returns and assumes the role of Nina, and she does the strong emotional part with a vim and fascination which is second to none of her former successes. Robert Wayne, Alexander Gaden, and Edwin Travers play the principal male roles well.

The Dearborn Stock company is producing *The Senator* with much success this week. The cast includes Howell Hansel and Henry Stockbridge, two new members of the company, besides the old favorites.

Howell Hansel has been engaged to succeed Edwin Arden as leading man of the Dearborn Theatre Stock company.

Sarah Truax, leading woman of the Lyceum Stock company, Baltimore, continues to win praise for her artistic work. Her Mrs. Erynn in *Lady Windermere's Fan* last week was pronounced strong, finished, and emotional. Miss Truax won many curtain calls.

Dorothy Wolfe appears as Fawn Afraid in the Lyceum Stock company's production of *The Girl I Left Behind Me* this week.

W. H. Murdoch played Davy Crockett in the production of his brother, Frank T. Murdoch's play of the same by the Baldwin-Melville Stock company at the Grand Opera House, New Orleans, week of Jan. 8, and won much success

by a faithful portrayal of the rugged, honest, and kindly pioneer.

The Lyceum Theatre Stock company, Brooklyn, continues to play to large business. Last week *Hoodman Blind* was presented. The company is rehearsing *The Romany Rye* and *The Lights of London*.

Wright Huntington's *Chauncey Short in A Gilded Fool*, with the Woodward Stock company, Kansas City, last week, was a distinct success. The part never had been better played, the local critics said.

John Gough, the four-year-old son of William H. Gough, is playing the children's parts with the Girard Stock company, Buffalo. Last week he was Mary Morgan in *Ten Nights in a Bar Room*. His brother, Harry Gough, played *Dan in The Streets of New York*, and did a good specialty.

Stanley Ross has closed with the Sam T. Shaw company, to join the Belasco-Thall Stock company at the Alcazar Theatre, San Francisco.

Stella Reese is a recent addition to the stock company at the Théâtre Français, Montreal.

BROOKLYN AMUSEMENTS.

SATURDAY, JAN. 20.

Julia Marlowe was seen at the Columbia in *Barbara Frietchie*. She remains a second week.

The Montauk offered *The Man in the Moon*, which was humorously announced as "produced exactly the same as during its run of over 250 nights the past Summer at the New York," neither of which statements were correct. Sam Bernard maintained his reputation as a fun maker, and strove to make good for shortcomings and excisions not in evidence when this work was done across the river. Manager William T. Grover underlines Richard Mansfield, whose week will be interesting through the local premiere of *The First Violin*.

The many admirers of Clara Lipman and Louis Mann could have have wished that for their sake *The Girl from the Barracks* should have scored more prosperously at the Amphion, where *The Man in the Moon* is next due.

The Bijou was crowded at each performance of *Joseph Murphy*, whose Shaun Rhue and The Kerry Gow never lack loyal and persistent admirers. Manager Harry C. Kennedy's following booking is *In Old Kentucky*.

William H. West's *Minstrels* did well at the Gayety. The entertainment in its entirety is quite as much in the realm of vaudeville as is *The Behman Show*, which Manager Bennett Wilson announces for a successor.

The Grand Opera House was tenanted by *The Floor Walkers*, whose amusing fooleries, as perpetrated by Ward and Vokes, offered a good diversion, which Manager Lewis Parker promises shall be continued with *Finnegan's Ball*.

Hyde and Behman's olio was especially bright in spots, the most luminous being *Marie Dressler*, whose turn was by far the best she has yet been seen in here, no small measure of its merit being attributable to Adelle Farrington, an attractive contralto and facile pianist, who worked in thorough harmony with Miss Dressler, their joint repartee, by-play, and vocal efforts scoring heavily. Mrs. Sidney Drew and her spouse repeated their now too familiar *When Two Hearts Are One*, in which, as now rendered, the honors are indisputably the lady's. Mr. Drew is too clever a comedian to hide his light under a bushel, and should corral a new sketch, pondering for the while how it would be with the illustrious John if, for instance, he had remained content with, say, *The Masked Ball*, until 1900. In opposition, as a good object lesson in enterprise, were the veteran Sam and Kittie Morton, who, in conjunction with their young daughter, brought forward a lot of new ideas that made them three-time winners, with applause galore. Monroe and Mack, another brace of old timers, gave gratifying evidence of fearlessness in cutting aloof from old material, and, in taking new conceits, caught a tremendous and insistent hand. Others in the bill were Marie Jansen, DeWitt and Burns, Chevalier, Walton's monkeys, and Erna's dogs. Manager Henry W. Behman's next trump cards are *Luigi Ling Foo*, and Joseph Hart and Carrie De Mar.

The Lyceum makes its weekly shift from *Hoodman Blind* to the *Romany Rye*.

Manager William L. Bissell, of the Star, gave Brooklynites their first sight of his co. Fads and Follies, that includes Harris and Walters, Darnody, Lawson and Namon, Morris' Lady Quartette, Whallen and Fogarty, John Bryce, The La Reanes, Jessie Hall, also Michael Whallen. The attendance was large throughout the week. Sam Devere's company follows.

The Boston Symphony Orchestra gave their third concert of what is likely to be their final season in this borough, at the Academy of Music this (Saturday) evening.

The Brooklyn Music Hall had Richard Harlow, Lawrence and Harrington, The Crawford Sisters, Foreman and West, Miles, Irene and Zara, McLean and Hall, Terry and Lambert, also Conway and Staats; while the Novelty Theatre was served by Oscar Simon and Esther Wallace, Canfield and Carleton, Fisher and Carroll, Eiskine, the boy painter; Fagan and Byron, The Four O'Learys, Michaelson Brothers, also Stephens and Taylor.

The Victoria Burlesques are replaced at the Empire with W. L. Bissell's *Fads and Follies*, while the Unique changes from May Howard's company to Lillian Washburne's *Indian Maidens*.

William Davidge, son and grandson of the sterling actors of that same name, who has officiated in the box-office of the Grand Opera House for several years, has resigned that position, and has been succeeded by John Pearlsall.—The Grau company, from the Metropolitan, are to sing *Carmen* at the Academy of Music Feb. 6, with Emma Calve in the title-role.—Percy G. Williams is to try continuous vaudeville for the third time at the Academy, on Washington's Birthday, he claiming to be satisfied with his previous efforts there on Election and New Year's Days.—The Amphion may be closed next season, as Hyde and Behman are not likely to continue a losing game there after the completion of their new house, which is now an assured fact, the demolition of six buildings at the northwest corner of Graham avenue and Debevoise street, where it is to stand, being already under way. This latest addition to Hyde and Behman's chain of theatres will be a fire-proof structure, with capacity for about eighteen hundred people. In decoration and appointments it will excel the Amphion, being similar to the handsomely equipped Gayety.—Mr. Edward Hecht, who some weeks since was married to Mrs. Isabel Sinn Hoyt, is sojourning at Lakewood, where it is hoped the beneficent air will prove potent in restoring his impaired health.

SCHENCK COOPER.

BACK FROM LONDON.



"You may have that. It cost sixpence," said Edward J. Connelly, handing a *Mitson* man a programme of the Shaftesbury Theatre, London. Mr. Connelly, it is remembered, participated in the phenomenal success of *The Belle of New York* over there. Mr. Connelly was cast as Ichabod Bronson, the part originally played by Dan Daly.

"I was overjoyed to return to my native land," said Mr. Connelly, "and yet I was heartbroken at the idea of leaving England. When England colonizes a man of my temperament it is hard to throw off the fraternal bondage. I will say this, the English people are the best in the world, with one exception—the Americans. The farewell performance at the Shaftesbury I shall never forget. The house was packed. The pathetic tremor of goodbye colored every scene and shaded every note. The continuous applause of the audience lingers in my memory. Mr. Musgrove, the manager of the Shaftesbury, closed the engagement with a farewell banquet to the company at the Cecil, where 100 covers were laid. It was a royal affair and I found this article at my plate, a solid gold cigarette box covered with an inscription that makes it priceless to me. The other members of the company were treated equally well. The women of the chorus were not forgotten, and expensive presents were found by the side of every individual plate. The company reciprocated with a silver punch bowl and ladle appropriately inscribed.

"Speaking of social affairs reminds me that the good people of England have the time and inclination to treat the members of the profession with the greatest consideration. Talent is recognized and an actor who conducts himself properly will be welcomed everywhere. The so-called American invasion has excited professional controversy, but to me it is apparent that American talent and 'Americanism' is wanted. And I know of several attractions now being presented in this country that would have a long and successful career in London. To illustrate, on the closing day, after a run of twenty-one months, we had a rousing matinee. At the end of the performance a line was formed to purchase tickets for the night's performance. This line was four deep and extended from pit and gallery down and out and around the Shaftesbury Theatre. At the conclusion of the evening performance the applause lasted from 11 to 12 p.m. Five or six hundred students of the Middlesex Hospital were in the house, and you can guess the rest. We left London, January 6, for Southampton. The crowd was so intense that traffic was suspended. It was an ovation all along the line. A special train was run for the accommodation of many friends of the company to Southampton and they remained until the steamer faded from view. We went over sixty-five strong and came back with forty-three. We lost thirty-three and one-third per cent. of the cast, principally chorus women, who joined other companies, and some of them married."

Asked what he purposed doing next, Mr. Connelly said that he was still in the hands of his London management. "It is my ambition," he added, "to return to London and try the patience of my good friends with samples of my work in legitimate lines."

ENGAGEMENTS.

Hilda Vernon, for The Dairy Farm.
Bijou Fernandez, J. G. Saville, and Frank Hatch, with Grace George, for The Countess Chiffon.
W. H. Hout, scenic artist, for The Missouri Girl, joining at Corry, Pa., on Jan. 6.
Roe and Kelly, for Roe and Fenberg's Western company next season.
Edward E. Rose, to stage David Harum, for William H. Crane.
John T. Sullivan and Louis Massen, for The Great Ruby.
S. Miller Kent and John Blair, with Grace George, for The Countess Chiffon.
William H. Gough, for an Irish comedy part in Across the Pacific.
Hattie E. Schell, for Man's Enemy.
John Morton, for The Sleeping City.
Minnie Bowen, by Daniel Frohman, for his production of The Ambassador.
Violet Barney, for the soubrette role in Shamus O'Brien.
Carl St. Aubyn, for Hearts are Trumps.
Helen Bloodgood Garretson, a New York society girl, cousin to Clara Bloodgood, for The Belle of New York.
Harry Tonney joined A Rag-Time Reception at Newark, Jan. 15.
Eugenie Fredericks, with A. Q. Scammon.
Mayme Gehrue, for George W. Lederer's new production, The Casino Girl.
W. T. Nelson, for Shannon of the Sixth.
S. S. Whittle, for W. H. Wright's What Happened to Jones company.

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Address DRAMATIC MIRROR.

THE SURPRISES OF LOVE: New York city Jan. 22—

indefinite.

THE BELLE OF NEW YORK: New York city Jan. 22—

Feb. 2.

THE THREE MUSKETEERS (John Griffith): Niles,

Mich., Jan. 23, Logansport 24, Elwood 25, Anderson

26, Franklin 27.

THE VILLAGE FARMMASTER (J. Wesley Rosenquist,

mgr.): New York city Jan. 22-27, Jersey City, N. J.,

29 Feb. 3, Brooklyn, N. Y., 5-17.

THE WHITE HEATHER (Rose Goghlan, Charles

Frohman, mgr.): Springfield, Ill., Jan. 23, Decatur

24, Terre Haute, Ind., 25, Evansville 26.

THE WHITE SLAVE (Campbell-Caldwell, mgr.):

Philadelphia, Pa., Jan. 22-27, New York city 29-

Feb. 3.

THROUGH THE BREAKERS: Battle Creek, Mich.,

Jan. 24, Milwaukee, Wis., 29-Feb. 3, St. Paul,

Minn., 5-10.

TODDLE, J. E.: Tarentum, Pa., Jan. 22-24.

TOWN TOWN'S (A. Q. Scammon, mgr.): New York

city Jan. 22-27.

TRUE IRISH LOVE: Lowell, Mass., Jan. 22-24, Man-

chester, N. H., 25-27.

TWO LITTLE YACHTS (Edward C. White, mgr.):

Chicago, Ill., Jan. 22-27, Milwaukee, Wis., 29-Feb.

3.

TWO MARRIED MEN (Charles E. Schilling, mgr.):

Lansing, Mich., Jan. 23, Ann Arbor 24, Monroe 25,

Napoleon, O., 26, Findlay 27, Shelby 29, Wade-

worth 30.

UNCLE TOM'S CABIN (Palmer's): Wellsboro, O., Jan.

23, Toronto 24.

UNCLE TOM'S CABIN (Al. W. Martin, sole own-

er and manager): Marysville, O., Jan. 23, Marion 24,

Mansfield 25, Mt. Vernon 26, Newark 27, Jamestown

28, Cambridge 29, New Philadelphia 31, Alliance

Feb. 1, Youngstown 2.

UNCLE TOM'S CABIN (Butley): Kokomo, Ind., Jan.

23, Anderson 24, Gas City 25, Mount Pleasant 27, Frank-

lin 29, Albany 30, Fairland 31, Winchester Feb.

1, Eaton, O., 3.

UNCLE TOM'S CABIN (Stetson): Western: William

Kibbe, mgr.: Warren, O., Jan. 25, Elwood City, Pa.,

26, New Castle 27, Parkersburg, W. Va., 29,

Sistersville 30.

UNCLE TOM'S CABIN (Young Brothers): Green Bay,

Wis., Jan. 23, Oconto 24, Menominee 25, Escanaba

26, Ishpeming 27, Negaunee 29.

UNDER THE MOON (Eastern): Lincoln J. Carter,

prop.: Martin Golden, mgr.: Lowell, Mass., Jan.

22-24, Manchester, N. H., 25-27, Lynn, Mass., 29-

31, Fitchburg Feb. 1, Athol 2, Adams 3, Albany, N. Y.,

5-7, Saratoga 8, Ballston 9, Cohoes 10.

UNDER THE MOON (Western): Lincoln J. Carter,

prop.: Frederic Kimball, mgr.: Shreveport, La.,

Jan. 23, Houma 25, Monroe 26, Jackson, Miss., 29,

Vicksburg 30, Helena, Ark., 31, Memphis, Tenn.,

Feb. 1-3.

UNDER THE RED ROBE: Minneapolis, Minn., Jan.

22-27, Duluth 29, Superior, Wis., 30, Winona, Minn.,

31.

VAN DYKE AND EATON (H. Walter Van Dyke,

mgr.): Charleston, W. Va., Jan. 22-27.

VINCENT STOCK: Fulton, Mo., Jan. 25-27.

WALTER'S COMEDY (James H. Walter, mgr.): Dover,

N. H., Jan. 22-27, Lawrence, Mass., 29-Feb. 10.

WALSHE, BLANCHE, AND MACDOWELL, MEL-

BOURNE (Ben Stern, mgr.): St. Louis, Mo., Jan.

22-27, Kansas City 29-Feb. 3.

WALTER LESTER STOCK (Wilkes-Barre, Pa., Jan.

22-27, Orem, N. Y., 29-Feb. 3, Amsterdam 5-10.

WARD AND VOKES: Rochester, N. Y., Jan. 23, 24,

New York city 29-Feb. 3.

WARD, FREDERICK (Clarence M. Brune, mgr.):

Seattle, Wash., Jan. 22-24, Olympia 25, Tacoma 26,

27, Spokane 29-31.

WARNER COMEDY (Ben R. Warner, prop. and mgr.):

Columbia, Mo., Jan. 22-27, Moberly 29-Feb. 3.

WAY DOWN EAST (Edwin A. Brady, mgr.): New

York city Nov. 13—indefinite.

WAY DOWN EAST (No. 2): New Bedford, Mass.,

Jan. 22, 24, Brockton 25-27, Norwich, Conn., 29,

Middletown 30, New Britain 31, Hartford Feb. 1-3,

Northampton, Mass., 29-Feb. 10, Westfield 2, No.

Adams 8, Springfield 9, 10.

WHAT HAPPENED TO JONES (Joseph McKeever,

mgr.): Albany, Ga., Jan. 23, Americus 24, Macon 25,

Columbus 26, Griffin 27, Atlanta 29, Rome 30, Chat-

tauga, Tenn., 31.

WHAT HAPPENED TO JONES (Robert Brown, mgr.):

Cincinnati, O., Jan. 23, Hamilton 24, Hillsboro 25,

Benton 26, Charleston, W. Va., 27, Huntington,

Ind., 29.

WHEELS WITHIN WHEELS: New York city Dec.

11-Feb. 3.

WHITESIDE, WALKER: Ft. Scott, Kan., Jan. 23,

NEVADA, EMMA: Portland, Ore., Jan. 31.

NIELSEN, ALICE (Frank J. Perley, mgr.): Baltimore,

Md., Jan. 22-27, Washington, D. C., 29-Feb. 3.

PACIFIC OPERA: Selma, Ala., Jan. 23, 24, Mont-

gomery 29-Feb. 3.

PACIFIC COMIC OPERA (Frank V. French,

mgr.): Claremont, N. H., Jan. 22-27.

STRANGLER OPERA: Baltimore, Md., Jan. 22-27.

THE BEGGAR PRINCE (F. A. Wade, mgr.): Lewist-

on, Ill., Jan. 22-25, Rushville 26, 27.

THE EVIL EYE (Sidney R. Ellis, mgr.): Washington,

D. C., Jan. 22-27, Baltimore, Md., 29-Feb. 3.

THE HIGHWAYMAN (J. Arch McGovern, mgr.):

Schenectady, N. Y., Jan. 23, Oneonta 24, Watertown

25, Ogdensburg 26, Rome 27.

THE LITTLE HOST (Corinne): Kansas City, Mo., Jan.

29-31.

THE MAN IN THE MOON, JR.: Brooklyn, N. Y.,

Jan. 15-27, Baltimore, Md., 29-Feb. 3, Philadelphia,

Pa., 10-17.

THE TELEPHONE GIRL (F. G. Ross, mgr.): Quincy,

Ill., Jan. 26.

THREE LITTLE LAMBS (Edwin Knowles, mgr.):

New York city Dec. 25-Feb. 3, Philadelphia, Pa., 5-

17.

WILBUR-KIRWIN OPERA: Raleigh, N. C., Jan. 22-

27.

WILSON, FRANCIS: Cincinnati, O., Jan. 22-27, Chi-

cago, Ill., 29-Feb. 3.

VARIETY.

AMERICAN BURLESQUERS: Boston, Mass., Jan.

22-27.

BENEDICT VALDEVILLE STARS: Rochester, N. Y.,

Jan. 25-27, Elmira 29-31, Binghamton Feb. 1-3,

Philadelphia, Pa., 5-10.

BEHMAN SHOW: Brooklyn, N. Y., Jan. 22-27.

BOHEMIAN BURLESQUERS (Miller and Van, mgrs.):

Indianapolis, Ind., Jan. 22-27.

BROADWAY BURLESQUERS: Brooklyn, N. Y., Jan.

22-Feb. 3, Paterson, N. J., 5-10.

BIG SENSATION (Flynn's): New York city Jan.

15-27.

BOWERY BURLESQUERS: Milwaukee, Wis., Jan.

22-27.

CRACKER JACKS (Robt. Manchester, mgr.): Buf-

falo, N. Y., Jan. 22-27, Cleveland, O., 29-Feb. 3,

Chicago, Ill., 5-17.

DEVERE, SAM: Brooklyn, N. Y., Jan. 22-27.

FADS AND FOLLIES (W. L. Bissell): Brooklyn, N.

Y., Jan. 15-27.

GAY MASQUERADES (Gus Hill): New York city

Jan. 22-27, Jersey City, N. J., 29-Feb. 3, Boston,

Mass., 5-10.

GRASS WIDOW BURLESQUERS: Philadelphia, Pa.,

Jan. 22-27.

HIGH ROLLERS (J. H. Shoemaker, mgr.): New York

city Jan. 22-27, Paterson, N. J., 29-Feb. 1.

HOPKINS' TRANS-OCEANIC: Dayton, O., Jan.

22-27.

HURLY BURLY: Baltimore, Md., Jan. 22-27.

HYPE'S COMEDIANS: Philadelphia, Pa., Jan. 22-

27, Baltimore, Md., 29-Feb. 3.

IMPERIAL BURLESQUERS: Montreal, P. Q., Jan.

22-27.

INDIAN MAIDENS (Lillian Washburn, Frank Ab-

bott, mgr.): Brooklyn, N. Y., Jan. 22-27.

IRWIN BROS.: Louisville, Ky., Jan. 22-27.

ISLANDS (O'Donnell's): Chicago, Ill., Jan. 22-27.

KNACKERBROCKERS (Robt's): Baltimore, Md., Jan.

22-27.

KNOLL AND MCNEIL: Wadena, Minn., Jan. 23, 24,

Staples 25.

LITTLE EGYPT BURLESQUERS: Chicago, Ill., Jan.

22-27.

LONDON BELLES: Philadelphia, Pa., Jan. 22-27.

MAJESTIC BURLESQUERS: Cincinnati, O., Jan.

22-27.

MONTYRE AND HEATH COMEDIANS (W. F. Cross-

ley, mgr.): Pittsburg, Pa., Jan. 22-27, Cleveland, O.,

29-Feb. 3, Brooklyn, N. Y., 5-10.

MOONIE CARLO COMEDY: New York city Jan. 22-27.

PARISIAN WIDOWS (Weber's): Chicago, Ill., Jan.

22-Feb. 3, Pittsburg, Pa., 5-10.

REVERE, AL: Toledo, O., Jan. 25-27.

RENTZ AND SABLE (Abel Leach, mgr.): Jersey City,

N. J., Jan. 22-27, Philadelphia, Pa., 29-Feb. 3, New

York city 5-10.

RIE AND BARTON GAIETY: Detroit, Mich., Jan.

22-27, St. Louis, Mo., 29-Feb. 3, Chicago, Ill., 4-10.

ROSE HILL COMEDY: New York city Jan. 22-27.

ROSE HILL COMEDY: New York city Jan. 22-27.

ROYAL BURLESQUERS: Washington, D. C., Jan.

22-27.

SARAL MAIDS: Hartford, Conn., Jan. 25-27.

TAMMANY TIGERS (Gus Hill): Philadelphia, Pa.,

Jan. 22-27, Baltimore, Md., 29-Feb. 3, Washington,

D. C., 5-10.

THE THREE ALLIANCE (Al McLean, mgr.): Galt,

Ont., Jan. 23, Berlin 24, Brantford 25, London 26,

27, Auburn, N. Y., 29, Troy 31, Feb. 1, Schenectady

3, Newark, N. J., 5-10.

THE LITTLE CLARE: Providence, R. I., Jan. 22-27.

UTAHIAN (W. H. Chan, mgr.): Binghamton, N. Y.,

Jan. 23, 24, Elmira, 25-27, New York city 29-

Feb. 3, Newark, N. J., 5-10.

VANITY FAIR (Gus Hill): Boston, Mass., Jan. 22-27,

Providence, R. I., 29-Feb. 3, Manchester, N. H., 5-

10.

VICTORIA BURLESQUERS: Buffalo, N. Y., Jan.

22-27.

WEBER AND FIELD'S STOCK: New York city Sept.

MINSTRELS.

BARLOW BROS.: Amistad, Ala., Jan. 24.

PEACH AND BOWERS: Waco, Tex., Jan. 26, San

Antonio 28.

CULHANE, CHASE AND WESTON'S: Gardiner, Mass.,

Jan. 23, Athol 24, Ware 25, Westfield 27.

DIAMOND BROS.: Williamstown, Conn., Jan. 23, My-

erside 25, Westfield, R. I., 26, Riverpoint 27, South-

bridge, Mass., 29, Webster 30, Milford 31.

FIELD'S, AL G. MINSTRELS (Dan Quinan, mgr.):

Rochester, N. Y., Jan. 23.

GOTTSMITH MINSTRELS: Tallahassee, Fla., Jan. 23,

Madison 24, Lake City 25, Ocala 27, Leesburg 28,

Lakeland 30, Tampa 31-Feb. 1.

HENRY, E. J.: Paterson, N. J., Jan. 23.

MAHARA'S: Mt. Pleasant, Tenn., Jan. 23, Columbia

24, Polk 25, Birmingham, Ala., 26.

MILLARD'S: Arkansas City, Kans., Jan. 23, Wellin-

ton 24, Hutchinson 25, Dodge City 26.

NASHVILLE STUDENTS (Russo and Holland): New

town, Ga., Jan. 23, Lagrange 24, West Point, Miss.,

25, Montgomery, Ala., 26, Greenville 27, Pensacola,

Fla., 29, Mobile, Ala., 30, Scranton, Miss., 31.

OTIS BOWERS AND AL. BISHBY (Al J. Bus-

by mgr.): East St. Louis, Ill., Jan. 24, Bellefonte 25,

Alto 26.

PRIMROSE AND DOCKSTADER (J. H. Decker,

mgr.): Birmingham, Ala., Jan. 24, Macon, Ga., 26.

RICHARDS AND PRINGLE'S (direction Russo and

Holland): Medford, Cal., Jan. 23, Grant Pass, Ore.,

24, Roseburg 25, Eugene 26, Albany 27, New Leba-

non 29, Corvallis 30, McMinnville 31.

RUSSO AND HOLLAND'S: Eddy, N. M., Jan. 23,

Pueblo, Tex., 24, El Paso 25, Las Cruces, N. M., 26,

Silver City 27, Deming 29, San Marcial 30, Coocoro

31.

SCOTT'S OLIVER (Will A. Junker, mgr.): Memphis,

Tenn., Jan. 26, 27.

SHIPPAR'S: Caydon, Ill., Jan. 24.

STIN'S, GUS: Cambridge, N. Y., Jan. 23, Fair-

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TELEGRAPHIC NEWS

CHICAGO.

The Week's Bills—Disappearance of Frank Faver—Quo Vadis' Prosperity.
(Special to The Mirror.)

CHICAGO, Jan. 22.

Julia Arthur, in More Than Queen, is the theatrical novelty of the week here. She followed Stuart Robson in Oliver Goldsmith at the Grand Opera House to-night, before a large and fashionable audience. She is sure of a successful two weeks. Miss Arthur will be followed for a week by Children of the Ghetto, and then, after a return week of Arizona, Mrs. Fiske appears in Becky Sharp.

It was expected that this would be the last week of Quo Vadis at McVicker's, as Manager Litt had given it all of the time booked for his own attraction, In Old Kentucky, but he has extended the successful run a week by taking the first of Kellar's week, Jan. 29, and so great has been the demand for seats that it has been decided to make Quo Vadis a sort of a "continuous performance" and give two performances every day next week. Joseph Haworth has been ill, and his part has been splendidly played by Richard Buhler.

Harry Phillips, with A Day and a Night, spent a day and a night with old friends here last week. He says that the Will Currie attraction will not be seen in Chicago this season, as it does not play one-night stands.

After Henry Miller's two successful weeks in The Only Way at the Columbia, Herbert Kelcey and Effie Shannon began a week's engagement there last night in The Moth and the Flame. Julian Reed, nephew of Roland Reed, is now with the company. Next week Francis Wilson will follow in Cyrano de Bergerac, and then we are to have Sir Henry Irving and Eileen Terry.

Make Way for the Ladies remains at Powers', and the people thoroughly enjoy the fun-making of E. M. Holland, Fritz Williams, Sam Reed and Maggie Holloway Fisher. This is the last week of the engagement, and Mr. and Mrs. Kendall will follow in their new play, The Elder Miss Blossom.

On Dec. 29, Frank Faver, a popular stage hand, disappeared from the Dearborn Theatre, where he had been working, and nothing has been seen or heard of him since. His friends here are greatly worried, and if any of you know where he is, I wish you would let me know.

The success of the Castle Square Opera company continues at the Studebaker. Faust had a big week, and to-night La Sonnambula was sung in English, with Mario del Sol, Payne Clarke and H. S. Goddard as additions to the company. Der Freischutz will follow.

The news of the death of Felix Morris came to his many Chicago friends as a dreadful shock, and from the pen of Roswell Field, of the Evening Post, a brother of the late Eugene Field, comes the following tribute:

"Dear old Felix Morris. He had his little share of triumph and success, but he treated the world much better than the world treated him. A gentle spirit, who loved his art and adorned it, and who reflected on the stage all the sweetness and purity of his own life—he might have been well spared for further usefulness and more happiness. This careless old world pauses for a regretful good-by. It feels that it is better for having known him."

Thoroughly tired out by stock work, Edwin Arden left the Dearborn stock last night to accept an Eastern engagement. In The Senator, which followed The Masked Ball yesterday, Howard Hansel appeared as the new leading man of the company and Henry Stockbridge as the new juvenile man.

During a recent jump of the Make Way for the Ladies company, Sam Reed's trunk was broken open with a hatchet and eight pairs of trousers stolen therefrom. Samuel is now thinking of wearing tights or "velvet smalls," as he does not believe he can match all of his coats and vests with trousers.

Ground was broken last week for the new Illinois Theatre on the site of the old First Regiment Armory, opposite the Hotel Wellington, in Jackson Street.

Following Charles Dickinson, in Mistakes Will Happen, Belle Archer opened before two large houses yesterday, at the Great Northern, in A Contented Woman. She will be succeeded next week by Devil's Auction.

The Lyric, after five weeks' of the fight pictures, returned to its regular field last week with Clifford and Huth in Courtied into Court. Isham's Octoroons are there this week, with A Young Wife to follow.

Next week Prof. Charles Tripler will give several lectures and experiments at Central Music Hall on the subject of "Liquid Air." This will be a welcome relief to the numerous "hot air" demonstrations we have had of late.

After The Queen of Chinatown, which Laura Biggar took up to the Alhambra yesterday, the Academy of Music offers Kidnaped in New York.

Leonora Jackson, violiniste, was the bright particular star of the Thomas concerts last Friday and Saturday at the Auditorium.

Paderewski will play at the Auditorium on Jan. 31 and Feb. 3.

The Cherry Pickers followed Fabio Romani over at the Criterion yesterday, and the week's bill at the Bijou is Two Little Vagrants, with Just Before Dawn to follow. In this sequence, Ten and Costs should be the next item on the card.

Up at Hopkins' this week the stock is giving a revival of Jim the Penman.

I have a letter from our old friend, Charlie De Garmo, exposition promoter, now billed as Dr. De Garmo Grey, with a Paris address—Rue Scribe. He writes of Col. J. T. Wood, who recently died at Hot Springs, Ark., where the versatile Doctor now is, and like many others, he confuses him with the late Col. J. H. Wood, the famous museum man. He says the Colonel often referred to his lamented friend, the late Tony Denier. I read the letter to Tony the other day, and he said he had not departed this life yet and was still able to jump through a trap.

Over in the Greek settlement the other night they gave a Greek play, and I append the cast, which is a wonder. I imagine that the scenes are laid in Minneapolis and Cassopolis:

Odyseus	Demetrius Manassos
Telemachus	Soterius Georgiadis
Alecinus	Panagiotis Lambros
Laodamas	Soterius Georgiadis
Halius	Vasilios Zeros
Clytemnestra	Demetrius Anastasopoulos
Echeneus	Georgius Anastasopoulos
Euryalus	Herakles Athanasopoulos
Amphialus	Vasilios Georgiadis
Elatus	Mavilla Mparos
Peneleos	Constantinos Anagnostis
Athena	Amalia Mastrovalerio
Circus	Mavilla Mparos
Arcton	Helen Tsomoukon

The entertainment will not be taken on the road, as it would not pay to expend excess baggage on the names.

We are still enjoying delightful Spring weather, and the only skates to be used are those which may be rented at the bar.

BIRY HALL.

BOSTON.

Mary Sanders' Stellar Debut—News of the Week Down East.
(Special to The Mirror.)

BOSTON, Jan. 22.

Mary Sanders made her debut as a star at the Tremont to-night, and that was easily the theatrical event of the day in town. I do not recall a case where stellar success has been more richly deserved than by Miss Sanders. A little more than two years ago she came here comparatively unknown to Boston audiences, but in the time which has passed she has achieved a popularity that is remarkable. By hard, artistic work at the Castle Square she has made her position secure, and her debut as a star is the natural and logical step. Here's hoping that Mary Sanders' course at the head of her own company may be as successful as was the opening performance to-night, when Harry P. Mawson's version of Little Nell and the Marchioness was given, with the following cast:

Mr. Richard Swiveller	Max Fisman
Grandfather Trent	John Jack
Fred Trent	Harold Hartwell
Mr. Garland	William Seymour
Daniel Quill	P. Aug. Anderson
Sampson Brass	Charles Stanley
Kit Nubbles	Anthony Seattle
Short Trotters	H. J. Holliday
Tommy Collins	Aubrey Beattie
Landlord	L. D. Blondell
Tom Scott	Stephen Sherlock
Constable	L. D. Blondell
Sally Brass	Anne Caverly
Mrs. Quill	Mary Mackenzie
Mrs. George	Mollie Bevel
Mrs. Jarley	Lily Eldridge
Little Nell, and the Marchioness	Mary Sanders

Miss Sanders seems to have wrapped Lotta's mantle pretty securely about her diminutive shoulders, and she showed her versatility with excellent effect, while the reception was one of great enthusiasm. Anne Caverly gave a performance of Sally Brass that would have delighted the soul of Dickens, and made one of the hits of the production. P. Augustus Anderson proved a capital Quill, and Max Fisman's Dick Swiveller was equally effective. To the regular patrons of the Tremont, one of the marked features was the reappearance on the stage of William Seymour, who staged the production so admirably, and who played Mr. Garland with excellent taste.

The event of the day next in importance was a negative one, for it did not occur. Little Red Riding Hood did so well here at Christmas time that a return engagement at the Park was booked, and there was every prospect of another success here, but difficulties arose in New York. So the engagement was canceled at half-past the eleventh hour, and the house was dark to-night, and will continue so until Jan. 25, when Daniel Sully will appear in The Parish Priest.

Around New York in Eighty Minutes packed the Boston to-night with a curious audience, attracted by the possibility of seeing Sharkey and Jeffries on one stage. The Japanese players stay for two more matinees, and will play The Merchant of Venice in Japanese for the first time.

At the Castle Square, the Great Diamond Robbery has another revival, but with several changes of cast from the original performance here. For instance, Lillian Lawrence takes a well earned vacation, and her original character is played by Alberta Gallatin, who has been specially engaged. Nina Morris hides her charms in Jansau's old character, Mother Rosenbaum, last played here by Lizzie Morgan, and Leonora Bradley appears in Mrs. Yeaman's old part.

George W. Monroe, in Mrs. B. O'Shaughnessy, drew a large audience to the Grand Opera House this evening, and promises to have a good week.

The Princess Chic came in for universal commendation, and is doing very well at the Columbia. Louise Henner's hit has been one of the marked features of the opera.

Mrs. Leslie's Carter engagement in Zaza ends at the Hollis this week, and an extra matinee has been added.

This is the final week of the engagement of The Rogers Brothers in Wall Street at the Museum.

On the Wabash is the melodrama of the week at the Bowdoin Square with the stock. The Ticket of Leave Man emerges from obscurity for a week's revival at the Grand, with Lorimer Johnstone as Bob Brierly and Mildred Hyland as May Edwards.

Mrs. Fiske's engagement at the Tremont ended in the same triumphant manner that it began, and Becky Sharp will be remembered as the most artistic feature of the season. It was certainly the most prosperous engagement that the Tremont has had this season, and the long line at the box-office told in practical manner the story of the substantial success that Mrs. Fiske has made.

Sag Harbor closed its four months' run at the Park with the S. R. O. sign out on the sidewalk. James A. Herne will make a brief tour of New England before going to New York.

William Courtleigh's Castle Square friends are preparing to give him a great reception when he comes to the Hollis with W. H. Crane.

The Bells of Hasmere is in rehearsal at the Castle Square.

George A. Schiller delighted his Boston friends when he called upon them last week in the little interval between the arrival of The Belle of New York and the opening at the Casino. George is enthusiastic about London, but I noticed that the first thing that he ordered when he got into a restaurant here was a plate of baked beans, so it is evident that hobnobbing with royalty has not made him disloyal.

E. N. Catlin has composed a new overture for Little Nell and the Marchioness, out of compliment to Mary Sanders.

Gertrude Bennett made a decided social success with her recital at the Tuilleries last week, and her selections were splendidly received by a brilliant audience. Mrs. James Washington Bartlett (Caroline Gouner Clarke) gave a reception in honor of Miss Bennett and her mother, Mme. Schiller.

Children of the Ghetto will be seen at the Boston, April 9.

Seats for the coming Cadet theatricals were sold at auction last week and brought gilded prices. The premiums ranged higher than ever before, and the prospects are that the final extravaganza will be the most successful of the whole series. A professional matinee will be given the week before the

production, and the actors in town that week will be lucky.

Maude Odell had a busy week while here with James O'Neill, for all her local friends wanted to entertain her, and she had more invitations than she could possibly accept. An especially brilliant occasion was the "at home" given in her honor by Mrs. E. H. Crosby, wife of the dramatic editor of the Post. A particularly pleasant tribute to Miss Odell was the gift of a bouquet from the stage children at the Dorothea Dix Home.

The Master Builder will be given at the Tremont to-morrow afternoon.

Burton Holmes will open his third annual series of travel lectures in Music Hall next week.

Wadsworth Harris gave a recital at Lasell Seminary, Auburndale, last week.

March 22 has been selected as the date for the coming performances of Goethe's Iphigenie at Harvard by Heinrich Conried's German company, from New York.

Julien Edwards returned to New York after seeing the Princess Chic successfully started at the Columbia.

Boyd Putnam is living in Brookline with his mother and sister, and will remain there until March, when Joseph Jefferson resumes his tour.

There were two performances in Boston last week that were of unusual interest. The Utopian Club presented The Shiddach, a comedy of Boston Jewish life, with scenes at Crescent Beach and the North End. It was written by Myer Golchan, and as played in Copley Hall made a hit. The Alessandro Salvini Club had a gala night in the Turn Hall Theatre, and the performance of Il Bandito del Varro made quite a success with an Italian audience.

The Gay Lord Quex is nowhere near coming to Boston, but the Board of Aldermen have already received a letter from a lady of Melrose protesting against it.

JAY BENTON.

PHILADELPHIA.

A Change at the Walnut—Latest Arch Street Plans—New Bills Everywhere.
(Special to The Mirror.)

PHILADELPHIA, Jan. 22.

Frank Howe, Jr., of the Walnut Street Theatre, has formed a partnership with Benton S. Bunn. The new firm commenced business Jan. 15. Louis Fleishman, who has been identified with this house for many years, severed his connection on that date. Howe and Bunn claim they have secured a site for a new theatre at Broad and Spruce streets, and will have the house completed by Oct., 1900, and will also branch out as producers, having already secured the dramatic rights to a popular novel.

Frank Daniels, in The Ameer, inaugurated a two weeks' engagement this evening at the Chestnut Street Opera House to a good house. The music is pleasing and catchy, with costumes and scenery exceedingly elaborate. Norma Kopp, Kate Cart, Margaret York, Helen Redmond, Will Danforth, George Devoll and William Corliss are prominent in the cast. The Man in the Moon, Feb. 5.

The Girl in the Barracks, built on lively lines, with Louis Mann and Clara Lipman in the stellar roles, is at the Broad Street Theatre for two weeks. It is well staged and there is a fair supporting company. E. H. Sothern and Virginia Harned, Feb. 5; Annie Russell, Feb. 15.

At the Chestnut Street Theatre, Willie Collier in Mr. Smooth will fill in this and coming week. He is supported by Louise Allen Collier, Helene Collier, John F. Ward, George W. Parsons and Helen Reimer. The Rogers Brothers in Wall Street, Feb. 5.

A Rag Time Reception was enjoyed by a crowded house at the Park Theatre this evening. It has funny situations and pleasing specialties. Gladys Van makes a dainty sourette, and Gus Pixley, Edith Kingsley, Charles Roach, the De Vauls, Hattie Van Daven, Hanson and Drew, Grace Howard, J. G. Odell, May McCabe, and J. B. Murphy are seen to advantage. Hermann the Great, Jan. 29.

The Park Theatre will be sold at public auction Feb. 15. Manager William J. Gilmore's lease expires Aug. 1.

Why Smith Left Home holds the week at the Walnut Street Theatre. Brandon Douglass, Annie Yeamans, Maclyn Arbuckle, Mrs. E. A. Eberle, M. B. Snyder and Dan Mason are capital. Next week, Andrew Mack.

The Durban-Sheeler stock company at the Girard Avenue Theatre for week are presenting Camille, with Rose Stahl in title-role and Walter Edwards as Armand. The house is crowded and every one delighted. The Three Musketeers, Jan. 29.

Hyde's Comedians are playing their second engagement this season at Gilmore's Auditorium to crowded houses. Helene Mora is the chief feature. James and Bonnie Thornton, Dunn and Jerome, Al. Leech and the Three Blossoms, the Three Fortuni Brothers, and Galetti's monkeys complete an unsurpassed bill. A Stranger in a Strange Land, Jan. 29; Hello, Bill, Feb. 12.

A Cavalier of France received its first local production at Forepaugh's Theatre, being cast with the full strength of the stock company, headed by George Leacock, John J. Farrell and Carrie Radcliffe. Next week, The Man from the West.

The King of the Opium Ring opened to a packed house this evening at the National Theatre. The King of Rogues, Jan. 29.

The Standard Theatre, under the new management of William J. Gallagher, is doing a prosperous business. The Three Musketeers, by the stock company, introduces Mortimer Snow, Charlotte Tittel, Augustus Balfour, John W. Dean, F. C. Stein, Beatrice Ingram, Carrie Thatcher, Del De Lewis, Leigh McDowell and H. Prince. Between the acts there are specialties by Fern and Smith, the Grant Sisters, and Cotton's donkeys. Harbor Lights next week.

The White Slave is at the People's Theatre. Next week, Faust.

Dumont's Minstrels have an excellent bill this week at their popular Eleventh Street Opera House. William Henry Rice plays a special engagement, appearing in a new burlesque, The Sing-In-Girl. Hughey Dougherty is a great card.

Lillian Burkhart in A Deal on 'Change is the headliner this week at the Grand Opera House. The other features are Camilla Urso, Hall and Staley, the Mortons, Wormwood's dogs and monkeys, Seymour and Dupree, Lawrence and Harrington, Jordan and Welch, Arthur Rigby, the Gaspard Brothers, and Stewart and Gillen. Business large. Fritz Scheel and his symphony orchestra, Jan. 29, in addition to the vaudeville bill.

The Girl with the Auburn Hair is in her fourth week at Keith's Theatre and continues

HELEN MacGREGOR.



Helen MacGregor, who plays Mildred Emerson in The Gunner's Mate, is a versatile and accomplished actress. While the lines of her part are the usual ones of the heroine of melodrama, she has, thanks to her personal magnetism, succeeded in lifting the role above the commonplace. When only fifteen years of age Miss MacGregor, then in the same company with Walker Whiteside, made a pronounced hit as Ophelia. She was, it is believed, the youngest actress ever intrusted with this part.

The newcomers are Caron and Herbert, the De Forreests, Cora Stuart and Alexander Kearney, George Evans, Blanche Ring, Charles G. Kilpatrick, the Florence troupe, Baby Lewis, Keough and Ballard, the Three Westons, Haight and Dean, the Kenyons, Diamond and Beatrice, in musical and dancing specialties, the biograph. Business very large.

The Milton Aborn Opera company presents Fra Diavolo this week at the Star Opera House, with Ida Mülle, Hattie Arnold, Warren D. Lombard, Frank Wodley and others in the cast. The vaudeville features are Ermami, Post and Clinton, Fox and Foxie, Joe Hardman, Bickle and Watson, the Brannigans, Miss Foreman, and Leavitt and Newville. Business good.

The Elks' benefit will be held Jan. 25, at the Chestnut Street Opera House.

The Arch Street Theatre, that has met with two disastrous failures within the past two months, is again announced to be reopened, Jan. 23, with Gustave Amberg's German dramatic company, headed by Leon Rosemann, for a fortnight's engagement.

Burton Holmes' second season of illustrated lectures at the Academy of Music will close Jan. 24. The lectures have given great pleasure to large patronage. Sousa's Band, Feb. 2, 3. S. FERNBERGER.

WASHINGTON.

Mrs. Fiske's Brilliant Opening—Robson and Crane in Town—Ward's Whisperings.
(Special to The Mirror.)

WASHINGTON, Jan. 22.

Mrs. Fiske's opening at the Lafayette Square Opera House—a long looked for event with theatregoers—drew an immense audience to-night—an audience of a character rarely seen even in this city. It was made up of the cream of Washington's official and social life. Members of the diplomatic corps, Senators and Congressmen, with other distinguished persons, filled the boxes, and large theatre parties occupied blocks of orchestra chairs. The play was received on its merits, and the altogether notable production won the greatest admiration. Mrs. Fiske on her entrance was warmly welcomed, and as the play progressed, won much applause. Maurice Barrymore, William F. Owen, Augustus Cook, Robert V. Ferguson, Charles Plunkett, Wilfred North, Stanley Rignold, Zenaide Williams, Ida Waterman and others of the large company ably assisted Mrs. Fiske in the representation. The advance sale denotes a heavy week.

Stuart Robson presented at the Columbia Theatre his much talked of new play, Oliver Goldsmith. It was the opinion of the large audience that it is the best play Mr. Robson has of late presented. In the title-role Mr. Robson scored a pronounced success. Henry E. Dixey as David Garrick, and Florence Rockwell as Mary Horneck gave artistic portrayals. Others of an excellent company are Walter Hale, Henry A. Weaver, Sr., Beaumont Smith, Jeffreys Lewis and Ellen Mortimer. Why Smith Left Home will come next.

William H. Crane at the New National Theatre presented to-night A Rich Man's Son. A large audience laughed and applauded heartily. A Virginia Romance will be revived for the three closing performances. Mr. Crane's excellent support included William Courtleigh, William Ingersoll, George F. De Vere, William Sampson, Percy Haswell, Selene Johnston, Evelyn Carter, and our little Washingtonian, Sandol Milliken. The Alice Neilson Opera company will follow.

The Evil Eye, full of clever tricks, pantomimic features and beautiful scenic effects, claimed the attention of a good house at the Academy of Music. Rosaire and Elliott, Al. H. Wilson, Fanny Bloodgood, Arthur Hamilton, Lillian Wrenn, Minnie Sinclair and the Phases Troupe were prominent. A Wise Guy comes next.

The Strakosch Opera company closed an excellent engagement at the Lafayette Square Saturday night in The Mikado. After the performance a reception was given on the stage. The success of the company will result in its early return. A concert was given by the company on Sunday night.

At the musicale given Jan. 18 by Mr. and Mrs. John R. McLean in honor of Admiral and Mrs. Dewey the Baltimore Symphony orchestra rendered a programme of nine numbers. The soloists were Madame Schumann-Heink, Thomas Salinar, Giuseppe Campanari and Harvey Murray.

Sousa's Band will give a special matinee concert at the National Feb. 1.

Corinne Parker has been engaged by Richard Mansfield for his company. Paul Wiltach, Richard Mansfield's busi-

ness-manager, has compiled The Mansfield Encyclopedia, covering the actor's career since his first great success, at the Union Square, as Baron Chevalier in A Parisian Romance, Jan. 10, 1883.

Burton Holmes will conclude his illustrated lecture course at the Columbia to-morrow afternoon.

Robert Downing's School of Acting and Oratory, recently established at the Lafayette Square, is prospering at present beyond Mr. Downing's expectations. JOHN T. WARDE.

ST. LOUIS.

What the Theatres Offer—Castle Square Company's Hit—Comment and Gossip.
(Special to The Mirror.)

St. Louis, Jan. 22.

The Castle Square Opera company goes merrily on from week to week winning new laurels, and many dollars, with every performance. Nothing in the musical repertoire seems impossible for this versatile company. Romeo and Juliet was the offering for this evening, with the following cast: Romeo, Miro Delamotta; Mercutio, Harry Luckstone; The Prince, W. F. Starr; Capulet, Homer Lind; Tybalt, Clinton Elder; Friar, W. H. Clark; Juliet, Yvonne de Treville; Stephano, Bernice Holmes. Barron Berthold, who makes his first appearance here this season, will alternate as Romeo during the week, and Adelaide Norwood, who sang here in the early part of the season, returns from New York to alternate as Juliet. Mignon next week.

A great many of our people were not specially well pleased with The Song of the Sword, which E. H. Sothorn and Virginia Harned gave us at the Olympic last week. These stars opened their second and last week this evening in The Sunken Bell, which will run during the first half of the week. On Thursday evening, and for the rest of the week, The King's Musketeer will be put on. Next week Jefferson De Angelis.

Blanche Walsh and Melbourne MacDowell opened their week's engagement at the Century Sunday night in Gismonda. They will also give us La Tosca, Cleopatra and Fedora during the week. At the White Horse Tavern is the underline.

The Columbia offers another good bill this week. Cressy and Dayne present their rural comedy, Grasping an Opportunity; Agnes Herndon, supported by Albert E. Andruss and Cortland Auburn, appear in A Game of Tickle-Tockle. Other features are Blockson and Burns, Annie Hart, the Cosmopolitan Trio, James H. Cullen, Gypzene and Roma, Tom Helton, and the Kinodrome. The headliners for next week are Mr. and Mrs. Mark Murphy, Lillie Western, Loney Haskell, and Lieb, Seeler and Lieb.

Courted into Court, with Billy S. Clifford, Maud Huth, Oscar Dane, Isaac Devine and May Olinger in the cast, opened at the Grand for a week's stay, on Sunday. Next week, A Trip to Chinatown.

The Hopkins bill this week has a local flavor. The Stock company are giving In Mizoura, which was written by Augustus Thomas, a native of St. Louis, the scene of which occurs in Pike county, a short distance from this city. Among the vaudeville entertainers are the Century Comedy 4, Clayto and Clarice, and Dan Allman, all St. Louis artists, who have made a success in the Eastern vaudeville houses. George Felix and Lydia Barry are the top-liners of this week's specialty bill. Next week The Power of the Press, and vaudeville.

Just Before Dawn is pleasing Havlin patrons this week. Devil's Island follows. Harry Morris' Twentieth Century Maids are playing a return engagement at the Standard. Next week, Rice and Barton's Gaiety company.

Ex-Gov. "Bob" Taylor of Tennessee gave his lecture, "Love, Laughter and Song," at the Fourteenth Street Theatre, Saturday night, for the benefit of Missouri Division of the T. P. A. He had a large and appreciative audience.

Maud Lillian Berri quite agreeably surprised her St. Louis admirers by her singing of Lucia during the past week at Music Hall. She has been heard in many light operas during last Summer's season at Uhrig's Cave, and during her present engagement with the Castle Square company, but this is the first really difficult role she has attempted here; her singing of the aria of the first act, and in the famous sextette, was brilliant. The ovations Miss Berri received from the large audiences of Tuesday, Wednesday and Friday nights seldom have been equaled in this city. She left Sunday to join the Chicago branch of the company for two weeks.

Oscar Dane, known off the stage as Oscar Messing, who is a member of the Courted Into Court Company appearing at the Grand this week, is a son of Rev. H. J. Messing of this city.

J. J. Murdock, manager of the Masonic Temple Roof-Garden, Chicago, came in from Philadelphia Thursday morning, and left for Chicago in the evening.

Edward P. Temple, the efficient stage-manager of the Castle Square Opera company, has gone to New York to superintend the staging of A Rasse Porto, at the American. A. W. F. McCallin, of the New York branch of the company, is filling Mr. Temple's place during his absence.

Manager Gumpertz has engaged Isabelle Evesson as leading woman at the Hopkins Theatre.

Colonel John D. Hopkins, who has been sojourning at Hot Springs for some time, will return to St. Louis this week. He writes Manager Gumpertz that he is much improved in health. J. A. NORTON.

BALTIMORE.

Bills in the Monumental City—Strakosch Opera Company Returns—Items.
(Special to The Mirror.)

Baltimore, Jan. 22.

Andrew Mack presented The Last of the Mohans at Ford's Grand Opera House this evening. Mr. Mack is seen to advantage in the character of Clifford Rohan, and during the course of the play sings a number of his songs very sweetly. The company supporting Mr. Mack is made up of the following: B. T. Ringgold, Edwin Brandt, George W. Deyo, Ernest C. Ward, James Vincent, W. J. Mason, Thomas E. Jackson, E. H. Aiken, Harry Suter, Josephine Lovett, Mrs. Samuel Charles, Georgia Olp, and Jennie Satterlee. The Man in the Moon will follow.

The Alice Neilsen Opera company, under the management of Frank L. Perley, presented The Singing Girl, at the Academy of Music. Miss Neilsen is very attractive in her new opera. The company includes Eugene

Cowles, Richie Ling, Lucille Saunders, Joseph Herbert, Joseph Cawthorne, John Slavin, Jennie Hawley, E. S. Metcalf, Louis Kelo, and Albert McGuckin. The chorus is well drilled and effective, and the scenery and costumes are bright and pretty. The Fortune Teller will be given on Saturday evening. John Drew will follow in The Tyranny of Tears.

The Girl I Left Behind Me is the bill at the Lyceum Theatre this week, where it receives a capital production by the Lyceum Theatre Stock company. The character of Lieutenant Hawkesworth is well handled by Robert T. Haines. Charles B. Welles, as Lieutenant Barlow, and John W. Albaugh, Jr., as Private Jones, are both very clever. Sarah Truax makes a charming Kate, while the others in the cast are up to the mark. Mrs. Fiske will present Becky Sharp at the Lyceum on Jan. 29.

After a successful week in Washington, the Strakosch Opera company has returned to the Music Hall, where they were heard to-night in The Mikado. A satisfactory performance was given. John Dewey, a new member of the company, was the Mikado, and made an excellent impression. Clara Lane appeared as Yum-Yum, and sang the role delightfully. J. K. Murray was amusing as Pish-Tish, as was Fred Frear as Koko. All of the other parts were well sung and admirably acted, while the chorus was as effective as in the former operas produced. Manager Strakosch has provided new and pretty scenery. Thursday next will mark the company's seventy-fifth performance, on which occasion souvenirs will be presented to the ladies. The week of Jan. 29 will be devoted to the presentation of several operas, in which the company has already scored a success.

The Bowery After Dark is the attraction at the Holliday Street Theatre, presented by a competent company. The Evil Eye next week.

The Zoo, under the direction of Manager Frank C. Bostock, has become a society fad, and large parties attend nightly. The attractions at the Zoo are many and varied, and some marvellous exhibitions are given of animal training.

During the engagement of Mrs. Fiske at the Lyceum Theatre the stock company will go South, appearing in Too Much Johnson and Charley's Aunt.

Sousa's Band, under the management of Charles E. Ford, will give a farewell concert at the Music Hall Feb. 1.

Ethel Barrymore scored a great success in His Excellency the Governor, at Ford's last week. HAROLD RUTLEDGE.

CINCINNATI.

Wilson to Revive Erminie Again—The Nominee—Other Bills.
(Special to The Mirror.)

Cincinnati, Jan. 22.

Francis Wilson and his opera company began an engagement at the Grand to-night in Cyrano de Bergerac. A revival of Erminie will be made on Thursday night and for the rest of the week. Pauline Hall has been specially engaged for her old part of Erminie. Lulu Glaser is to be Javotte, Jennie Weathersby the Duchess, and William Broderick, Ravens. Sporting Life is underlined.

The Pike company has a double bill this week, presenting The Nominee, preceded by In Honor Bound. The company continues its excellent work. The attendance is always large.

Secret Service is given at the Walnut this week.

The Katzenjammer Kids is the bill at Heuck's the current week, where it opened Sunday afternoon before an audience that roared with laughter. Edward and Libbie Blondell were seen as the "kids," and they had the assistance of Leonora Wilson, Mudge and Morton, Gorman and West, Day and Vestral, Mlle. Bertini, Mamie Morgan, Flossie Hull, Fannie Kirby, May Smith, and Harold Schultz.

The Lyceum is entertaining its patrons this week with Mistakes Will Happen. Charles Dickson and Lansing Rowan appear in the leading roles, which they act to perfection. Good business will be done.

Jan. 28 will be the date of the seven hundredth performance of the stock company at the Pike, and it will be observed by the presentation of suitable souvenirs.

Francis Wilson gave a lecture at the Grand yesterday afternoon in the Unity Club course. His subject was "The Eugene Field I Knew."

Paderewski will give a recital at Music Hall on the afternoon of Feb. 6.

Owing to the illness of Walter Clarke Bellows, Fred J. Butler of the Pike company has temporarily assumed the duties of stage director and is responsible for the plays this week.

Niobe was given at the German Theatre last night. WILLIAM SAMPSON.

TOLEDO SUNDAY CASES DISMISSED.

The Pastors' Union of Toledo, O., which has been waging war on Sunday theatrical performances in that city, sustained a defeat on Jan. 18, when a Police Court jury returned a verdict of "Not Guilty" in the cases of two members of the Wicked London company, who had been arrested at the instance of the Union for giving a performance at Burt's Theatre on Sunday, Jan. 15.

The actors were charged with violating a statute of the State of Ohio that prohibits dramatic performances on Sunday. At the trial in the Police Court evidence was introduced that the performance given by the defendants was not "dramatic" but "musical," music having been played during two-thirds of the entertainment, and on this ground the verdict of acquittal was rendered. The Pastors' Union, that guaranteed the costs of the action, will have to pay them.

In consequence of the verdict in the Wicked London case, similar charges against members of A Black Sheep company, that appeared in the Lyceum Theatre on the same day, and against Manager Frank Burt, of Burt's and the Lyceum Theatres, were dismissed. The Pastors' Union has not announced whether or not the crusade will be continued.

K. OF L. AGAINST SUNDAY PERFORMANCES.

Representatives of the Knights of Labor, at a meeting held at Albany, N. Y., recently, adopted a resolution against the giving of Sunday theatrical performances, unless the employees were paid extra for their services.

Troy, N. Y., Jan. 15, 1900.

Old St. Stebbins produced by Wallace and Gilmore's company, played three days at the Griswold to the capacity, and was indorsed by the press and public. S. M. HICKEY, Manager.

TO HANNAH MAY INGHAM.

The sun still shines, the stars still keep their courses;
And sight and sound, and toil and tears go on,
And love and laughter linger: Nature's forces,
And Nature are the same: but there has gone
A soul so suddenly from earth to heaven,
So swiftly called of God, we think on her
And wonder if the glories He has given
Can still remain the things we thought they were.

How can we justice find in her affliction;
How reconcile that shattered life with love
And care divine, and cling to the conviction
Omnipotence, not Fate, presides above?
Ah, she has taught us how. In her pure living,
And in departing, she obeyed his call,
Who came from God to say the highest giving
Is his who gives his friends his life and all.

We saw her help each hand she clasped; her spirit
We saw spread spells of peace where'er she went;
We saw that, deaf to flattery and merit,
For love and duty all her life was spent.
Her memory shall keep us from forgetting
A truth the world sweeps ever from our hearts,
That earth is but the stage, the scene, the setting
Where noble souls prepare for heavenly parts.

"Hark, hark, my soul, far o'er the fields of glory
Angelic songs are swelling." Lo, the blest
Hear from her lips anew the old sweet story—
The story of love's labors crowned with rest.
The sun still shines, the stars still keep their courses;

Still faith and hope abide to let us know
That God still reigns o'er world and spirit forces—
She has but gone to Him, as we shall go.
FRANK P. BIXON.

SERMON BY DR. PETERS.

The fourth regular service of the Actors' Church Alliance was held last Sunday night at the Bloomingdale Reformed Church. The Rev. Dr. Madison C. Peters preached upon the subject of "The Church and the Theatre." He began his discourse with an interesting account of the earliest drama, and traced down to the present time the relation of the church and the stage. Coming to the condition of the theatre to-day, Dr. Peters said that its debasement is entirely the fault of the public. "In nothing," said he, "do Americans show so much bad taste as in their in-dorsement of players and plays." Continuing, he praised playwrights and all those connected with the theatre for their respect for the church, shown by the fact that the failings of individual clergymen are never used as capital, in the drama, to ridicule religion. He denounced the shamelessness and silliness of a certain class of modern plays, and besought his hearers to uphold only the drama of truth and purity.

COMING STUDENTS' MATINEE.

The pupils of the Stanhope-Wheatcroft Dramatic School will appear in public for the first time this season, on the afternoon of Jan. 25, at the Madison Square Theatre. Four new one-act plays will be presented, in which thirty-three of the students will have speaking parts. The incidental vocal music, of which there is a great deal in at least one of the plays, will be performed by a chorus of the students under the direction of Albert Gerard-Thiers, who has charge of the department of music in the school. The plays to be presented are The Guests of Honor, by Carrie V. Schuellermann; A Juliet of the People, by Willis Steele; At the Hearth, by Harvey Palmer, and The Mikado's Message, by W. B. Hardin. Handsome souvenirs have been prepared for distribution upon the occasion.

A SONG RECITAL.

A song recital by Mrs. Grenville Snelling, given yesterday afternoon at Mendelssohn Hall, was well attended. Mrs. Snelling's readings were artistic and fully merited the hearty applause bestowed upon them by those present. Georges Longy, of the Boston Symphony Orchestra, who assisted during the afternoon, proved to be a complete master of his instrument, the oboe.

CUES

From Chicago recently a member of The City of New York company sent the information that the managers of that melodrama were having it rewritten, and would send it out under the title of A Gold Brick. The play is not being rewritten, and W. M. Wilkison and those associated with him have no intention to rechristen the play in the manner described.

Jobyna Howland will play Queen Flavia in Rupert of Hentzau with James K. Hackett's company in Brooklyn next week.

Durban and Sheeler have purchased, through J. J. Spies, the rights to Ranch 10 from George W. Lothrop.

The tour of Children of the Ghetto has been booked solid to April. The play is meeting with success on the road.

J. Frank Burke, featured with the Elroy Stock company, was made an Elk at Pittston, Pa., Jan. 7.

London Table Talk, of Jan. 6, contains an interesting interview with Jessie Mackaye, of the Wolf Hopper's company, who has won great popularity in the British metropolis.

A member of McCarthy's Mishaps company sent a report, which appeared last week in THE MIRROR, announcing the marriage of Barney Ferguson and Virginia Knight Logan. No such event took place, it now develops. Miss Logan herself denying the story in toto in a dispatch from Denver, Col.

Copyright performances of The Greatest Thing in the World, and Sag Harbor, were given in London on Jan. 5.

Mrs. James Lewis is visiting Mr. and Mrs. John B. Schofield, in Boston.

Emilie Melville celebrated her birthday, on Jan. 19, by a luncheon at her hotel in Syracuse, N. Y. A few friends were invited, each bringing a little gift to the hostess.

J. Fred Miller and Frank A. Bailey have received the new play, A Sinful Woman, in which they will star next season.

Mrs. Fiske's engagement at the Tremont Theatre in Boston closed on Saturday night. The receipts for the matinee and evening performances of Becky Sharp on that day were more than \$4000. Throughout the engagement the theatre was crowded, and the gross receipts for the three weeks are the largest recorded in Boston—with the single exception of the recent Irving engagement—in several seasons. Mrs. Fiske is filling an engagement this week at the Lafayette Square Opera House in Washington.

JAMES YOUNG'S LORD BYRON.



A new play, entitled Lord Byron, by Rida Louise Johnson, was produced in Norfolk, Va., on Jan. 19, by James Young, and the above is a sketch of that actor in the title part. The play is said to have been received with enthusiasm, and to have won praise from the press of the city. It was elaborately mounted, the scenery having been painted by Henry E. Hoyt, and Gates and Morange. The company carries valuable antique furniture and other accessories.

The play is in four acts, two being laid in England and two in Greece. The first is at Byron's home, near London. It opens with a soliloquy by Fletcher, the poet's old and faithful servant, as he handles the skulls used as cups in a mad orgy that follows. The time is Christmas eve, and the introduction of the waits is an interesting incident. Byron returns from the opera, where he has been greeted with enthusiasm. He is entertaining a party of kindred spirits, when Lady Byron enters and interrupts the revelry. The guests leave, and Lady Byron announces her intention of returning to her father's roof. Lady Caroline Lamb, disguised, visits Byron, and Hassan, the poet's secretary, informs her husband of the meeting, and brings him to the room, where a duel is fought, in which Sir Charles Lamb is killed.

The second act presents Lady Jersey's drawing room a few months later. The rehearsal of a song to be sung at a fete, to be given in Byron's honor, furnishes characteristic comedy. But the climax is reached in a demonstration of the people against Byron, who has become unpopular by reason of his separation from his wife. Byron decides to leave England, and the next act finds him in Greece. Here occurs what is said to be a very strong love scene between Lord Byron and the Countess Varjoli.

The last act presents a beautiful interior setting of Byron's palace in Greece. The revolt of the soldiers and the discovery of Hassan's treachery leads to the climax of Byron's death on Easter morning.

There were several curtain calls at the end of each act. Mr. Young, who is very popular in the South, was cheered at the end of Act III, and was called upon for a speech. In his response he said that he had permanently abandoned tragedy for comedy.

MATTERS OF FACT.

A Trip to the City, a farce-comedy, under the personal supervision of Harry F. Keen, promises to be a hit and box-office winner. The special printing is most attractive. The members of the cast include Gussie Hart, Lillian Fitzgerald, Mudge Olinger, Ellen Royer, Olive Redmond, Robinson Dalton, William Clifford, Barney Phillips, Charles D. Sanford, Alfred Mayo, Thomas Mason, and Frank Hall. The tour commences at Bridgeport, Conn., Feb. 7.

Ernest Shipman, joint manager with his brother, Fred Shipman, of the Lyceum company, is in town for a few days arranging their present American tour, and closing for special attractions for next season.

Sadie Stringham closed her three weeks' season with The Dairy Farm, Jan. 13, and is considering offers for New York engagements.

Effie Hext, playing Shakespearian leading parts in the Lyceum company, is accepted by press and public as a growing favorite. Next season she will star in a special production, under the management of Ernst and Fred Shipman.

Denton, Texas, has a new theatre just completed, which will open on Feb. 15. The town has a population of 6,000, and is within easy reach of some of Texas' big cities. Charles H. Donahower manages the house, which seats 800, is equipped with modern appointments, and is named Wright's Opera House.

Manager Jerman is booking time for next season at the Metropolitan Opera House, Raleigh, N. C. He wants a strong attraction for the next fair dates in October.

An interior set with a back drop is offered for sale cheap by Field, 266 West Thirty-ninth Street.

Big business is reported by the Chester De Vonde Stock, who grossed \$2,125 for five performances at Youngstown, Ohio. They have a big production in preparation for next season.

Of the last nineteen weeks Dick Ferris' Comedians have played to record breaking business in sixteen of them. The receipts have surpassed even the most sanguine hopes of Manager Ferris.

Inez Dean, leading woman with good stock and repertoire experience, is open to offers. She is a good dresser and has abundant wardrobe. Cairo, Ill., is her address.

Barney Gilmore and his play, Kidnapped in New York, have caught on. Everywhere the audiences have been very large and most enthusiastic. Play and star are drawing the shovels to the Academy of Music, Chicago, this week.

John Donahue invites offers for the balance of the season. He should be addressed at 236 West Thirty-first Street.

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A GREAT NEWSPAPER.

COMBINING an eternal alertness as to news, rare judgment as to topics, and its traditional enterprise of discovery, the *Herald* easily maintains its place in spite of the mutations of metropolitan journalism. It always goes its esteemed contemporaries one better. If the *Journal* should interview some distinguished lunatic on the possibilities for an early Spring, the *Herald* no doubt would invade an asylum and interview its inmates on every topic of public moment. Aside from its advantage as the original in a journalism that by some envious and malicious contemporaries has been painted with the color of their own bile, the *Herald* enjoys a habitation characteristic of everything that has made it great. Its building bristles with features that both introduce and supplement its purely journalistic triumphs. The owl, popularly regarded as the wisest of birds, is the type also of newspaper wisdom, and many effigies of this nocturnal and raptorial creature, made of brass, with eyes of electricity, turn their triangular facial discs unblinkingly upon Sixth Avenue, Broadway and Herald Square from the roof margins of the palace that houses this great journal, a constant satisfaction to the curiosity of the passing throngs that every minute contribute gazers into the mysterious precincts of the *Herald* press-room, which is adequately protected by plate glass. It is true that sometimes no presses are running there, but for the convenience of an ever-waiting crowd lunch wagons, named for the nocturnal bird that symbolizes so much in this vicinity, perch invitingly upon the southern countenance of the *Herald* building. At certain hours the spectacular *Herald* clock, the large and resonant bell of which is menaced by gigantic figures of mechanics in bronze poisoning sledges, strikes for the delectation of still another crowd with upturned faces. The critical observer of this mechanical marvel will note that no matter what the time of day may be, these sledges, controlled by ingenious machinery, never come within eighteen inches of the bell, which strikes nevertheless. This marvel is no doubt meant to typify the hammers employed on the editorial page of the *Herald*. Neither do they ever come within eighteen inches of their subjects. But enough of the purely museum features of a great institution.

One thing about the *Herald* that excites admiration is its consistency—its persistency in policies that have commended themselves to its infallible judgment. Such a journal is feared, although it may be popular, and its public beneficences naturally are as noteworthy as its private income must be great. From time to time hue and cry has been raised against the revelations borne on the face of its "personal" columns. But this department of the *Herald* has a sociological value that none but the student may appreciate, and it contributes to the romance of metropolitan life no less

notably than its income contributes to the princely revenue of the *Herald*, of which so much is disbursed among philanthropies abroad. It is true that if one were to become hypercritical defects might be discovered in the *Herald*. But there is no perfect institution, whether great or small, and telescope users inform us that there are even spots on the sun.

All this leads to recognition of one of the *Herald's* latest and greatest discoveries, from which the gaiety of nations may not be accelerated, but from which the sum of human wisdom surely is bound to be greatly augmented. It is true that the *Herald*, among its other and numerous human benefactions, discovered STANLEY after STANLEY had discovered himself, and that STANLEY has since somewhat declined as a discoverer and a notability. But the distinguished person whose great vocation is the theatre, and whose manifold avocations note but the *Herald* even suspected so late as last Saturday, is not destined to suffer any such desuetude. On Saturday, to be brief, the *Herald* prefaced an elaborate review of the literary field, in which review "Kegan Paul's Memories," "Shakespeare the Man," "The World's Orators," "A Sphere of Influence," and "Two Handsome Illustrated Works" were among the topics, with a double-columned and double-leaded series of quotations from CHARLES FROHMAN as an authority on "The Literary Outlook in Publishing Circles of Europe and America." Everybody will recognize the importance of this. But many persons who order their lives according to the *Herald* were disappointed—and in some cases left in carking doubt—as to what Mr. FROHMAN thinks about "Countess Schimmelmans's Promise to Investigate the Story of a Sing Sing Convict," "The Latest Library Gift by Carnegie," "The City's Postal Needs," "The Effects of Present Weather on Growing Grain," "The Sun's Rays to Supplant Electricity," "Lakewood's Pooh Bah," "Archbishop Keane's Fear of Agnosticism," "The Unitarians' Reply to Dr. Broughton," "How the Tunnel will be Built," "The Operation of Gastrostomy Upon Mr. Selig," and other subjects of great interest which were chronicled in the *Herald* on Sunday and Monday without giving Mr. FROHMAN's ideas as to them.

The *Herald* has some great purpose in omitting Mr. FROHMAN's views as to a thousand things in which he is expertly interested, as the public well knows, and as to which the public will not be satisfied until he has pronounced upon them. Some years ago, in the interest of fond mothers who could not keep their children in after dark, the *Herald* let the animals out of the Central Park "zoo" for a day. It is notorious that the youth of New York are out late at night nowadays. As the *Herald's* curfew cannot be heard a great distance from Herald Square, perhaps the *Herald*, which in due time may be expected to resume Mr. FROHMAN's comments on various subjects, is quietly monkeying with the inclosures of the new "zoo" in the Bronx Park, intending to repeat its animal delivery in the interest of the future of the growing metropolitan generation, for whom no "Bogie Man" has a terror, and whose timely presence indoors may be secured only from fear of the wild and carnivorous collection whose liberation would add another to the *Herald's* unparalleled list of enterprises.

AN ORIGINAL CLERGYMAN.

ACCORDING to an Ohio newspaper, there was a strange competition with a novel sequel in the town of De Graff, in that State, recently.

A revivalist was holding "protracted meetings," and the town was duly excited, when a modest dramatic company with a melodrama based on naval heroism appeared upon the scene and began to give exhibitions at 10-20-30. The revivalist charged no admission fee, and the temper of the population was such that he drew audiences while the melodrama played to empty benches. The dramatic company was stranded. Then the revivalist came forward and did a thing that not only made him more popular with the townspeople, but also won the admiration and esteem of the dramatic company. From his pulpit he stated the misfortune of his competitors for public favor and called for contributions to assist them in their need. He raised money enough to give each member of the company \$12, with which obligations were canceled and the company left town.

There be persons, no doubt, who will say that this clergyman was in a measure inspired by selfishness, and that his action was designed to increase his already great popularity in De Graff. But there are many other persons—and among them may be counted the actors assisted by him—who will give this revivalist unqualified credit for doing a good deed in an original way.

PERSONAL.



SEVERSON.—Above is a portrait of Charlotte Severson, who opened the season as Lady Desborough in *The Sporting Duchess* and is now playing Vivian D'Arville, the part formerly assumed by Emily Rigi.

PELL.—Arthur C. Pell has come into \$40,000 from a family estate that has been in litigation for ten years. Mr. Pell will spend some time in Florida, and will visit the Paris Exposition next summer. He will resume his work as a musical director next Fall.

JANAUSCHIEK.—Madame Janauschek appeared last week at a tea given by the Republican Woman's Union in Brooklyn, and recited "The Charge of the Light Brigade."

PROBERT.—George S. Probert, who has followed Harry Woodruff in a number of light comedy roles, has succeeded Cyril Scott as Jack Thornadyke in *A Stranger in a Strange Land*, that comes to the Grand Opera House Jan. 22.

MANNERING.—Mary Mannerling will make her stellar debut next season.

CRANE.—William H. Crane has accepted R. and M. W. Hitchcock's dramatization of "David Harum," which he will produce on April 9.

TABER.—Robert Taber will soon present at the London Adelphi a new romantic play, *Bonnie Dundee*, by Laurence Irving. Lena Ashwell will be the leading lady.

MANSFIELD.—Richard Mansfield has announced that, in addition to a revival of Henry V, he contemplates producing next season Herman Merivale's play, *Don Juan*, which Martin Harvey means to present in London.

ALTER.—Lottie Alter joined Mile. Fifi at St. Louis on Jan. 14, scoring a pronounced success in the title-role with only one rehearsal.

IRVING.—Sir Henry Irving's American tour has been extended for about six weeks beyond the time originally scheduled. He will remain in America, therefore, until the latter part of May, opening at the London Lyceum in June.

BONIFACE.—George C. Boniface, Jr., under management of Broadhurst Brothers, will be featured in a new tour of *The Man from Mexico*, playing the role of Benjamin Fitzhugh, originated by Willie Collier.

WARDE.—Frederick Warde has recently accepted from Verna Woods, a Californian author, a play entitled *Horatius*, based on the legend made famous in Macaulay's poem. He hopes to add it to his repertoire next season, if not this. Mr. Warde now has in rehearsal a new comedy-drama, *The Duke's Jester*, by Espy Williams.

LOFTUS.—Kitty Loftus will appear at the London Lyceum as Puck in *A Midsummer Night's Dream*, and as Maria in *Twelfth Night*, during F. R. Benson's series of Shakespearean revivals.

MILLER.—Joaquin Miller is ill at his home near Oakland, Cal. It is feared that pneumonia may result from a severe cold.

BINGHAM.—Mr. and Mrs. Lloyd H. Bingham were the guests of friends in Durham, N. C., last week.

NETHERSOLE.—Olga Nethersole, suffering with a severe cold, was too ill to leave Washington in time to open at Wallack's yesterday. Her appearance in *Sappho* was postponed, therefore, until this (Tuesday) evening, when, it is hoped, she may be able to play.

MELBA.—Nellie Melba was decorated on Friday in Vienna by the Emperor Franz Joseph. Her appearances in Vienna have been among the most remarkable operatic triumphs in the history of the Austrian capital.

GRISSOM.—Arthur Grissom, whose clever songs and verses are familiar to players everywhere, has returned to New York, and has accepted the editorship of the new monthly, *The Smart Set*.

THANHAUSER.—Edwin Thanhauser and Gertie Homans will be married on Feb. 8 at the home of Miss Homans' mother in Brooklyn, N. Y.

VALLENTINE.—B. B. Vallentine is the author of the comedietta, now being done at Keith's by Minnie Seligman, in *Paradise*, which is a condensed version of the play of the same name, recently produced at the Bijou. The three-act version was booked for production last evening by the Frawley company in San Francisco.

GOLDEN.—Grace Golden was notably successful in Chicago in the operas of *Faust* and *Mignon*, with the Castle Square Opera company.

THE THEATRICAL TRUST.

Some Praise That Is Dangerous.

Lyman B. Glover, in *Chicago Times-Herald*.
Certain New York newspapers, for reasons best known to themselves, have formed the habit of blindly supporting and commending everything directed by the syndicate and violently assailing all independent undertakings.

This practice, whatever its inspiring cause may be, has so degraded criticism in New York that most of it is justly considered beneath contempt and no longer possesses any influence either in that city or throughout the country.

If such servility as this, which defeats its own purposes, is agreeable to Mr. Frohman and to the syndicate, their wisdom is neither all wool nor a yard wide. It would be far more advantageous to them if these noisy curs, who whine at their heels and bark at their heels to silence or injure all stars with whom they are taught to keep quiet. Insulting the readers of a newspaper with unfair and lying statements is not only unwise but exceedingly dangerous. Confidence once destroyed is not easily restored, and when readers observe that only those productions made by a certain coterie are praised through thick and thin, whether good or bad, they cannot fail to feel a contempt not only for the critic but for the newspaper that permits itself to be the medium of such wretched servility. This sentiment reacts upon the producer, and if Mr. Frohman and his associates are wise they will put a stop to such practices before they stir up a spirit of opposition which it will be exceedingly difficult to exorcise.

The love of fair play is very deeply implanted in the American heart, and while a syndicate may have the right to control as many theatres as possible, the public will certainly resent any form of dictation the purpose of which is to silence or injure all stars and companies that will not pay tribute to the trust. This is the danger line, and while the trust is able to override it in New York owing to the unaccountable servility of the newspapers, the rest of the country is independently and unalterably opposed to such tactics.

A Clear Exposition.

The St. Paul Pioneer Press, Dec. 31.

Probably none of the organizations of the "octopus" species has been more talked about and with vaguer notions on the part of the talker than the theatrical syndicate. All kinds of evils have been laid at its door; yet not one person in a hundred outside the dramatic profession probably knows just what he means when he mentions it or how far it is actually responsible for the things attributed to it. In the initial number of the new magazine called the *International Monthly*, Mr. Norman Hapgood, the dramatic critic and popular writer on theatrical subjects, has written a clear and seemingly a fair exposition of the methods adopted by this organization. It may be recommended to any one who has hitherto been in the dark on the subject, excepting as to the mere fact of the existence of an organization which controlled the majority of theatres and theatrical attractions, and without the support of which only the most eminent of actors and the most independent of managers could maintain their standing.

The men most prominently concerned in the syndicate are Frohman, Hayman, Klaw and Erlanger, all of New York, and Nixon and Zimmerman, of Philadelphia. Their first move was to secure control of a sufficient number of theatres along the principal routes of the country, so that the best companies could not afford to take the route without patronizing them. For example, while San Francisco has an independent theatre, few companies, as Mr. Hapgood says, can afford to go to the coast "without playing in such places as Denver, Salt Lake City, Omaha, Toledo, New Orleans, St. Paul, Minneapolis, Kansas City, in all of which towns the leading theatres are under syndicate control." The problem suddenly presented to the leading managers and actors of the country as the syndicate began to take a firm hold was whether they could afford to be independent to the extent of sacrificing a large share of their business annually. A number of them did attempt to hold out. Augustin Daly remained up to his death master of his own theatre, and made no concession to the trust. He made no overt fight, but he could not and did make his own terms, and the trust could not and did not secure his allegiance or his deference. His theatre now, however, has passed into Daniel Frohman's hands, which practically places it at the disposal of the trust. Hermann Conried is also independent. Joseph Jefferson books with both syndicate and non-syndicate houses; James A. Herne is independent, but suffers from it; Mrs. Fiske is still openly at war with the syndicate. But the other leading actors, who first defied the organization and who fought it heroically for a while, have all succumbed—Francis Wilson, Richard Mansfield, Nat Goodwin, William Crane. In every case it has been a frank yielding to expediency. The best terms were offered, the fairest treatment held out—if they would yield. If not, then they were cut out of certain profitable towns, were hampered in their relations with other companies, and found it difficult to adjust their dates. Everything in the way of artistic opportunity seemed to be on the side of the trust.

It is Mr. Hapgood's opinion, however, that the artistic aspect of the matter is really the most serious. "The power of the combine," he says, "makes for mediocrity in acting as in plays." He cites Annie Russell, one of the finest artists, and needing roles suited to her delicate perception and finished execution. Under Mr. Frohman's management she does not get them, not because he objects to her having them, but simply because the mind and temperament that serves a trust so well is not capable of delicate discrimination in artistic matters. We have Mr. Hapgood's opinion for it that, hampered as Mrs. Fiske has been in engaging a company for the production of *Becky Sharp*, she has made a better success of it than anybody in the syndicate could have done, because she brought the temper and discernment of the artist to bear on it. Mr. Hapgood credits the syndicate, or at any rate its most prominent member, with absolute honesty and uncommon generosity, and it is probable that these qualities have helped to give vitality to an organization otherwise based on selfish and commercial instincts. Nevertheless he also believes that on the whole the influence of the trust has been unfortunate and that it cannot continue to hold such exclusive sway as is now accorded to it. "The first three acts of the story," he says, "are here given, as much from the inside as is permissible. The remaining two, the decline and fall, may be narrated a few years later." And it is not impossible, too, or so it seems to one on the outside, that in the end the effect of such strong organizations may have taught the independent manager some valuable lessons.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

C. G. McC., Pittsburg: Write to the editor of *The Spirit of the Times*, New York city.

E. L., Brooklyn: See reply to M. S. in THE MIRROR, Jan. 13.

M. A. P., Springfield, Mass.: Consult the "Dates Ahead" columns of THE MIRROR.

C. H., Canton, O.: Address the secretary of the Shakespearean Society of New York, New York city.

H. W., New York city: 1. Write to Edward C. White, 1358 Broadway, New York. 2. Apply to the managers.

E. H., Muncie, Ind.: Tom Robertson's *David Garrick*, an adaptation from the French, was first acted in 1865 at the London Haymarket.

F. E. D.: Contracts usually call for the supply by the local managers only of such scenery, furniture, and properties as may be in the house.

THE USHER.



The appearance of a new play by Ibsen is always a commanding literary event throughout Europe, and the publication, a few weeks ago, of *When We Dead Awake*, has caused an immense flood of descriptive and analytical criticism to flow through press and magazine channels.

The latest play closes the series of symbolic social studies that began with *The Doll's House*. Its purpose, curiously enough, is to proclaim that without love there is no life. Although sombre in tone, the message that the play gives is one of hope. In it there is no unanswered problem, no room for doubt as to its moral and meaning. In this respect it differs from some of the preceding Ibsen dramas.

As to the stage possibilities of *When We Dead Awake*, it is too early to speak positively yet, with no greater basis of knowledge than critical studies, synopses, and brief extracts afford. But the subject and its treatment very likely will widely interest the great following that Ibsen enjoys among the German, Scandinavian and Italian public, while it will appeal in England chiefly to readers and students of contemporary literature.

The appearance of Judge Dittenhoefer as counsel for the defendants in a recent case brought under the provisions of the copyright law respecting unauthorized and wilful violations of dramatic property rights, was not antagonistic to the amendment he helped to pass, that makes the piracy of a dramatic copyright a misdemeanor.

The case in question was defended by Judge Dittenhoefer, on the ground that according to the evidence the amendment in question did not apply.

The stealers of plays, therefore, can find no comfort in the supposition that Judge Dittenhoefer has been engaged in attacking the law that he had a hand in securing. The celebrated lawyer has participated in every important step that has been taken to establish and protect dramatic rights during the past dozen years.

The success of the benefit for the widow of Hepburn Johns, the dramatic critic, in Chicago, last Thursday, was not only gratifying for the resultant substantial aid afforded its object, but also because of the kindly feeling revealed in the hearty co-operation of journalists and actors.

The affair was ably managed by the Green-room Club, and the receipts, with contributions from several prominent actors, were about \$2,500.

Mr. Johns was a sympathetic critic, as well as a genial comrade, and this performance was a gracious and grateful tribute to his memory, as well as a shining token of the good-fellowship and pleasant professional amenities existing in Chicago's journalistic field—a condition, alas, that New York cannot parallel at the present time.

Mr. Jefferson recently set down some brief observations of the contemporary stage for a daily newspaper.

"The stage," he says, "barring the introduction of a few coarse entertainments, is in an excellent condition." He adds that this is a chromo-lithographic age, and actors, necessarily, must be chromo-lithographic, too; there is a demand for degrading plays, therefore degrading plays always will be written and acted; the craving of a theatrical audience for novelty is insatiable, and the degree to which that morbid appetite should be indulged is a matter of argument.

Mr. Jefferson's reference to "a few coarse entertainments" is ingenious. He has eyes to see and ears to hear; so he must know the real condition that prevails. For a man who paints pictures and who has artistic tastes the use of the "chromo-lithographic" excuse is peculiarly unfortunate. The art gallery flourishes in this country to-day as well as the Sunday supplement; yet, up to date, no artist has abandoned the gallery for the supplement.

There is not only a "demand" for degrading plays, but for many other degrading things. These "demands" cannot be recognized by stage-lovers or good citizens as legitimate.

How can Mr. Jefferson say that the "public desire for novelty is insatiable? Has he found it so? Has he acted a new part or produced a new play in twenty-five years?

Mr. Jefferson in the past has said and written some sound thoughts on the subject of his art and his profession; but latterly he seems to be suffering from obliquity of intellectual vision. In his latest views of the theatre of to-day in America, for instance, he refrains carefully from making any reference

to the iniquitous managerial "combine" which he denounced roundly a few seasons ago as being "mimical to the best interests of the dramatic profession."

The Rochester Union and Advertiser asserts that the principal situation in the melodrama, *Sporting Life*, is stolen bodily from Conan Doyle's novel, "Rodney Stone." This discovery comes too late to excite much interest, the bloom having disappeared from *Sporting Life*; but if it is true, the authors of the play owe an apology and an explanation to the novelist, to whom they have given no credit for the prize-winning scene and its developments.

My Rochester contemporary, in indignant protest against the alleged plagiarism, brands *Sporting Life*'s authors as "a bold and venturesome pair, as bold as any knights of the road that ever galloped over Hounslow Heath in the good days of old."

The dramatic column of the *Sun* contains so many errors that it is only when a particularly absurd one crops out that it attracts attention.

The *Sun*'s dramatic editor has just been "called down," for a statement that Elsie Leslie, who as a child acted in Editha's Burglar, "went to Australia, retired from the stage to marry a Russian nobleman, and has just obtained a divorce from him in London, where she is to become a vaudeville actress."

Miss Leslie, of course, has done none of these things. She played in *Little Lord Fauntleroy* and *The Prince and the Pauper*, went to school, and returned to the stage last season as Lydia Languish in *The Rivals* with Mr. Jefferson.

THE SPIRIT OF KINDLINESS.*

The spirit of kindness is the one thing most needed, it seems to me, in this hard, struggling, striving, suffering world. Certain it is that where it exists and makes itself felt, not only does it produce a wonderful effect upon others, but also brings to its possessor a deep and abiding tranquillity of soul. The great lack of it is a sad and lamentable thing.

Why not try to feel kindly toward all with whom we come in contact? Kindly toward their efforts, in whatever direction they tend. If we criticize at all, let us do it in this spirit and with infinite sympathy for failure of any worthy attainment.

It is amazing and distressing to hear people in general comment and pronounce judgment upon others. Harsh, even vindictive, in spirit, with no apparent cause, will be the terms used very often, in discussing the character and doings of others. It is a bad habit and one to be avoided. There is a nobility in silence, when a kind word cannot be spoken. When we find one who possesses and dispenses a kindly feeling toward others; who is slow to judge, then with broad charity, we find one who gets the best out of people around him and the world in general. To sympathize truly, deeply, broadly, is to have suffered greatly, but to have gained much. Suffering throws the gates of the soul ajar and lets in the divine light of sympathy. Let us feel kindly, think kindly, act kindly, and we shall find our natures giving forth a radiance which will be reflected and bring us into the light of happiness.

HANNAH M. INGRAM.

BROADWAY TO TOKIO POSTPONED.

The production of *Broadway to Tokio* at the New York has again been postponed until this (Tuesday) evening. The elaborate scenic effects and intricate ballets made the second postponement imperative, so that a smooth first performance could be given.

NOTES OF NEW THEATRES.

The Garrard Opera House, at Lancaster, Ky., which has been under construction for several months, is now completed. Great pains have been taken to make it a well appointed playhouse in every respect. It has balcony and boxes and will be able to seat between 800 and 900. F. B. Fissenger will be the manager.

The management of Cliffside Park, Ashland, N. Y., begin about Feb. 1 the erection of what they claim will be the finest summer theatre in the State. Yost and Packard, of Columbus, O., are the architects. The seating capacity will be 1,500. The sides of the building will be of glass, with a broad veranda extending around the entire building. There will be twelve large dressing rooms. The theatre will be complete by May 1.

The new Opera House at Wausau, Wis., was opened on Jan. 8, with Lewis Morrison in Frederick the Great. The theatre was built on the subscription plan by Johnson and Fisher, who have erected several theatres in the West, and is managed by J. B. Arthurs. The theatre is built of brick, with stone trimmings. The entrance is into a lobby decorated in pink, from which open box-office, cloak and smoking rooms, all handsomely furnished. Stairways lead to the balcony and gallery. The auditorium measures 60 x 40 feet, and will seat 850. The chairs are of recent pattern and the floor is richly carpeted. The decorations are of pink. The stage is 40 x 50 feet and 50 feet to rigging loft. The proscenium opening is 30 x 40 feet. There are eleven sets of scenery. The theatre is heated by steam and lighted by gas and electricity.

The new Morgan Grand Opera House, Sharon, Pa., was opened Jan. 5 by The Rounders. The theatre is owned by Leonard S. James W., and Theodore D. Morgan. One enters the house through a corridor that leads to the lobby, whence a door leads to the orchestra circle. The decorations are in cream, old gold, pink and salmon. The carpet is red, the tapestry green. There are eight boxes. The seating capacity is 1,200. The proscenium arch is 34 x 34 feet, and the stage is 57 x 37 feet; to gridiron, 48 feet; to fly gallery, 29 feet; between floors, 41 feet. Steam heat and electricity are used. There are twelve dressing rooms, with stationary washstands and hot and cold water. J. Elmer Grimm is manager.

The Messenger Opera House, Goldsboro, N. C., is to be remodelled, enlarged, and otherwise improved.

Citizens of Norwalk, Conn., are planning to erect a building that shall contain a theatre and a hotel. The town is at present without a playhouse.

Nichols Brothers, managers of the Opera House at Baker City, Ore., may erect a new playhouse there in the Spring.

Marshall, Michigan, will have a new ground floor theatre next season.

*Readers of THE MIRROR have perused with pleasure a number of articles by Miss Ingram, written for this journal. Her untimely and unexpected death last week makes doubly interesting this article contributed by her to these columns and now first published.

HONG KONG AND ITS THEATRE.

Max Berol, manager of Konorah, continues his interesting descriptions of Oriental theatres and matters pertaining thereto in the following letter:

The Konorah company has now arrived at Hong Kong, the last port that is made by American steamship lines. How expensive a trip through the Orient is can be estimated from the fact that the theatrical rate from San Francisco to Hong Kong is \$180, and there are only Honolulu, Yokohama, Kobe, Shanghai and Hong Kong where more than a one-night stand can be made. For the right companies Tokio, Nagasaki and Canton are good for a night, if connections can be made, which is difficult, with only one steamer every 10 days. From Hong Kong several side trips may be made: to Manila, Bangkok, Siam, and to Saigon, Annam. Eventually Singapore must be reached, on the way to India. From Singapore again side trips to Penang, Rangoon, Mandalay and Moumein are available, while in India, either Madras, Calcutta, or Bombay (via Colombo, Ceylon) are available. The local steamer fares are very high, the sixty-hour trip to Manila costing \$30 gold, and the short trip to Bangkok or Singapore, \$40 gold.

Hong Kong has a population of 6000 to 8000 Europeans, including Portuguese, of whom there are quite a number, but in addition there are always from twenty-five to fifty men-of-war in the harbor, and there is a garrison of nearly 3000. The Theatre Royal, in the City Hall building, is a very fair playhouse, with a capacity of 550, of which 100 is standing room, the parquet having 183 seats in the stalls and 115 in the pit, while the balcony, which is the preferred part of the house, has 143 seats. There are four boxes. The prices range from \$1 for the pit to \$3 for the balcony, but this means Mexican currency, in which \$1 equals 50 cents American money. Soldiers and sailors in uniform are generally admitted to the pit at half price. The stage dimensions of the theatre are: Depth, 38 feet; width, 49 feet; proscenium opening, 29 feet; height to grooves, 16 feet; to first fly gallery, 20 feet; to second fly gallery, 35 feet; to gridiron, 60 feet. The illumination is by gas. The rent is \$75 Mexican a night, including light.

Stage hands are paid 50 cents each; ushers, \$1, and other attaches by special arrangement. The military bands can furnish an orchestra if desired. A license is not required.

The Konorah company played at Hong Kong four nights. Business was good, though not quite equal to that at Shanghai. From here the company will go to Canton for one night, and then to Manila, where Christmas and New Year's will be spent. Konorah was the guest of honor at a reception by the officers of H. M. S. *Burford*, on board of the cruiser, and in return, Managers Max and William Berol gave a tiffin (luncheon) to the officers after the closing performance.

BOOK REVIEWED.

"THE BONDWOMAN," by Marah Ellis Ryan. Published by Rand, McNally & Co., Chicago and New York.

The authoress of "The Bondwoman," Marah Ellis Ryan, is well known to the members of the theatrical profession, and her work in literature is watched with interest by her friends of the stage. Besides many magazine stories, she has published during the past few years "Told in the Hills," "A Pagan of the Alleghenies," and other volumes that had a wide sale. "The Bondwoman" is a story of Paris and of the old South in the picturesque period just before the War of the Rebellion. The picture of the time and of the French and American characters is most skillfully drawn, and the atmosphere of the two countries is shown vividly. The plot of the tale is well conceived and dramatically set forth, and "The Bondwoman" is interesting from beginning to end.

OLIVE CELESTE MOORE'S DEBUT.

Olive Celeste Moore, a very handsome and talented girl from the Borough of Brooklyn, made her debut as a concert vocalist at Mendelssohn Hall, this city, on January 18, in a Song Recital. She has a very sweet and powerful contralto voice, and was warmly applauded for her very pleasing rendition of several songs, ranging from pretty little waltz strains to the most difficult arias. The assisting artists were Hubert Arnold, Theodore Van York, and Hans Kronold. W. R. Chapman and Emile Levy played the accompaniments.

MUSIC NOTES.

Professor Fancill and his Seventy-first Regiment Band have been engaged to give concerts at Manhattan Beach next summer.

The Wagner Nibelung tetralogy will be repeated at the Metropolitan Opera House in February and March.

The Boston Symphony Orchestra, with Mlle. Oltzka and Ludwig Breiter as soloists, gave two more concerts at Carnegie Hall last week.

The Columbia University Philharmonic Society gave an enjoyable concert at Mendelssohn Hall on Jan. 19, conducted by Gustav Hinrichs.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Monday, *Die Walkure*; Wednesday, Faust; Friday, *Aida*; Saturday, *Lohengrin*; I Pagliacci, and *Cavalleria Rusticana*.

Marie Potvin gave an interesting piano recital at the Waldorf-Astoria on Jan. 16. On the same day there were recitals by the Richard Arnold Sextet at Knabe Hall, William Shakespeare and Ethel Newcomb at Mendelssohn Hall, and Henry K. Hadley at the Waldorf-Astoria. Mr. Hadley was assisted by David Bispham, and the programme was made up entirely of his own compositions.

Walter Damrosch lectured about Wagner's *Tristan und Isolde* at Sherry's on Jan. 18, Madame Galski assisting.

Ignace Paderewski gave the last recital of his present visit in this vicinity at Carnegie Hall on Jan. 18.

A recital was given on Jan. 18 by the New York String Quartet, assisted by Mark Ham-bour, at Knabe Hall.

Franz Schalk, of the Berlin Royal Opera, will go to the Vienna Royal Opera in May as conductor and assistant director.

Madame Galski, Zelle de Lussan, Anton Van Rooy, Signor Campanari, and M. Saleza were the soloists at the Sunday night concert at the Metropolitan Opera House.

Lillian Nordica and Madame Schumann-Heink have announced a song recital for Feb. 1 at Carnegie Hall.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress on Dec. 22, 1899 to Jan. 4, 1900.

BECKY SHARP. By Langdon Mitchell.

AN OLD RECORD. By Anna Gertrude O'Ryan.

THE REALITY. By D. Houston Boelman.

UNCLE TOM'S CABIN UP TO DATE. By Frederic Warren Donahoe.

FINNIGAN'S 400. By James D. Flynn.

GOSSIP OF THE TOWN.



The announcement is made that Victory Bateman and Harry Mestayer are to be married in about four weeks. Mr. Mestayer is a son of Charles Mestayer. He has been with A Trip to Chinatown this season, and is a young comedian of unusual promise.

The Lancaster apartment house, at Broadway and 106th Street, containing a unique private theatre, was sold last week for \$275,000.

The indoor portion of the ceremonies connected with the presentation of the Stibson Hutchins statue of Daniel Webster were held in the Lafayette Opera House, Washington, on Jan. 18.

The melodrama, *The Web of Fate*, was presented to Mamie Sheridan Wolford by her brother-in-law, Augustus Wolford, at Yonkers, N. Y., on Jan. 13, as a birthday gift. Mr. Wolford wrote also *The Smugglers* and *The Brand of Cain*, both produced by Miss Wolford.

During the past two seasons Lottie Williams-Salter has played every female role in *Why Smith Left Home*.

Katherine Grey's suit against Richard Mansfield for \$3,500, instead of \$25,000 as first announced, has been begun, papers having been served on Manager A. M. Palmer.

Assemblyman Harburger has introduced in the Legislature at Albany a resolution contemplating the appointment of a committee to investigate the Gerry Society.

Leopoldine Stollberg has resigned from the Royal Theatre, Berlin, where she has been a prominent member of the company for twenty-seven years. She may star.

Katherine Germaine is to star in *De Koven and Smith's* comic opera, *The Highwayman*, opening this week. H. R. Jacobs says the company will be strengthened and a strong production will be made. The organization is to work West, playing all the large cities.

Charles E. Blaney will produce the new melodrama, written by himself and J. J. McCloskey, in Bridgeport, Conn., on Feb. 12. The title of the play is *Across the Pacific*, and the scenes of the four acts are laid respectively in Oakwood Valley, Montana; Chinatown, San Francisco; on board an army transport bound for Manila, and in the Philippine Islands. Harry Clay Blaney in a comedy part, together with Howard Hall in the heroic leading role, are to be featured in the advertising. *Across the Pacific* will be seen in New York early in March.

Kendall Weston, leading man with the George W. Wilson company, received a loving cup from his Lowell friends during the engagement of the company in that city last week. Mr. Wilson made the presentation speech on behalf of the donors in his usual happy style. Mr. Weston replying felicitously.

J. Francis Kirke joined the George W. Wilson company at Lowell, Mass., to play heavies.

Frances Drake, now featured by Manager D. V. Arthur in *The Adventure of Lady Ursula*, is receiving high praise for her clever acting. She has written four articles about her recent visit to the West Indies which have been accepted by a literary syndicate with her own illustrations. Miss Drake will go to Guadalupe next summer to rest at her home, "Sans Gene," now being built there.

Phil Hunt, acting manager with A Yenuine Gentleman, in which Ben Hendricks is starring, will hold a similar position with Arthur C. Aiston's Tennessee's Partner next season, and will have an interest in that attraction. Under Mr. Aiston's management A Yenuine Gentleman has met with pronounced success.

Kate E. Wilson, assistant secretary of the Actors' Society, has completely recovered from her recent serious illness and was at her office yesterday.

Max Vogrich, musician and composer, sails to-day (Tuesday) for Europe.

The run of *The Wrong Mr. Wright* at the Strand Theatre, London, is to be extended to Feb. 10. At Terry's Theatre, Herbert Sleath will revive *What Happened to Jones* this week. Both of these Broadhurst farces are popular in the English metropolis.

It is rumored that C. B. Dillingham has arranged to present *Quo Vadis* at the Adelphi Theatre, London, in the near future.

I. A. Solomon, who has been confined in the hospital with a broken collar-bone, the effect of a fall on Dec. 6, is out again. He had a narrow escape from being killed.

Lillian Mae Crawford has resigned from the Murray Comedy company to play leads with the Klimt-Horn company.

The H. C. Miner Lithographing Company have sued Henry B. Siro for \$375, alleged to be due for lithographs furnished for *The Marquis of Michigan*. The claimant is represented by Attorney M. Stranahan.

Having assumed the management of the Santa Ana Grand Opera House I desire to book first-class attractions. No 10, 20 and 30 cent performances will be booked. William McCulloch, manager, Santa Ana, Cal.,

CURRENT AMUSEMENTS.

Week Ending January 27.
New York.

METROPOLIS (Third Ave. and 12th St.), THE GUNNER'S MATE.
OLYMPIC (Third Ave. bet. 12th and 13th Sts.), A. Q. SAKS'S TOWN TOPICS.
HARLEM OPERA HOUSE (12th St. bet. Seventh Ave.), JOHN DREW IN THE TYRANNY OF TEARS.
HARLEM MUSIC HALL (12th St. bet. Seventh Ave.), VAUDEVILLE.
MINER'S (12th St. bet. Lexington Ave.), VAUDEVILLE.
PROCTOR'S PALACE (5th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—12:30 to 11:30 A. M. CARNegie HALL (Seventh Ave. and 52nd St.), PITTSBURGH ORCHESTRA—Tues. Eve., Jan. 23.
THE NEW YORK (Broadway and 4th St.), BROADWAY TO TOKYO—Announced for Jan. 23.
THE LITTLE MINISTER (4th St. bet. Lexington Ave. and Broadway), MAUDE ADAMS IN CRITICISM—Broadway and 4th St.—14 to 20 Times.
THE VICTORIA (Seventh Ave. and 4th St.), CHRIS AND THE WONDERFUL LAMP—4th Week—22 to 28 Times.
THE REPUBLIC (26th St. bet. 4th and 5th Sts.), adjoining The Victoria—New building.
AMERICAN (Kings St. bet. 4th and 5th Sts.), AT THE LOW-ER HARBOUR, also THE MAGIC MELODY.
MURRAY HILL (Lexington Ave. and 4th St.), HENRY V. DONNELLY STOCK IS NEVER AGAIN.
SHADOWNY (Broadway and 4th St.), BEN HUR—9th Week—45 to 52 Times.
EMPIRE (Broadway and 4th St.), BROTHER OFFICERS—2d Week—45 to 52 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.)—4th Week—MATINEE (Broadway Opera Company).
THE CASINO (Broadway and 9th St.), THE BELL OF KNICKERBOCKER (Broadway and 9th St.), NAT C. GOODWIN AND MAXINE ELLIOTT IN THE CONDOY AND THE LADY—3d Week—31 to 37 Times.
HERALD SQUARE (Broadway and 9th St.), NAUGHTY ANTHONY—3d Week—17 to 24 Times.
GARRICK (25th St. East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—12th Week—41 to 48 Times.
EOSTER & HIAL'S (145-149 West 42d St.), VAUDEVILLE.
SCHLEY (112 West 34th St.), new building.
MANHATTAN (126-128 Broadway), ANNA HELDIN PAPA'S WIFE—12th Week—21 to 28 Times.
THIRD AVENUE (Third Ave. and 3rd St.), A NIGHT IN CHINA TOWN.
BIJOU (128 Broadway), NAT IRWIN IN SISTER MARY—12th Week—21 to 28 Times.
WALLACK (Broadway and 9th St.), OLGA NETHERSOLE IN RAPPO—Announced for Jan. 23.
DALY'S (Broadway and 9th St.), THE MARGUERITE OF JANE—3d Week—31 to 37 Times.
WEBER & FIELD'S (Broadway and 9th St.), THE WHIRL—12th Week—14 to 21 Times—BARBARA FIDGITY—3d Week—34 to 41 Times.
COMIQUE (Broadway and 9th St.), THE GAY MASQUERADE.
FIFTH AVENUE (Broadway and 9th St.), THREE LITTLE LAMBS—3d Week—34 to 41 Times.
THE GARDEN (Madison Ave. and 4th St.), MRS. LANGSTAY IN THE DOORSTEP—3d Week—4 to 11 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves. bet. 27th and 28th Sts.), BICYCLE AND AUTOMOBILE EXHIBIT.
MINER'S (12th St. bet. Lexington Ave. and Third Ave.), THE MONTE-CARLO GIRLS.
MADISON SQUARE (3rd St. bet. Broadway and Lexington Ave.), WITHIN WHEELS—7th Week—31 to 38 Times.
LYCEUM (Fourth Ave. bet. 2d and 3rd Sts.), THE SURPRISE OF LOVE—1st Week—1 to 8 Times.
EDEN HUNTER (2nd St. bet. Lexington Ave. and Third Ave.), CONCRETS AND VAUDEVILLE.
PROCTOR'S (3rd St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 11:30 P. M.
GRAND OPERA HOUSE (Fourth Ave. and 2nd St.), A STRANGER IN A STRANGE LAND.
IRVING PLACE (Southwest cor. 15th St.), DRAMA AND COMEDY IN GERMAN.
FOURTEENTH ST. (14th St. bet. 4th and 5th Aves.), THE VILLAGES FORTNIGHT—3d Week—31 to 38 Times.
KEITH'S (East 14th St. bet. Broadway and Lexington Ave.), VAUDEVILLE—12:30 to 11:30 P. M.
ACADEMY OF MUSIC (12th St. bet. Lexington Ave. and Third Ave.), A STRANGER IN A STRANGE LAND.
TONY PASTOR'S (12th St. bet. Lexington Ave. and Third Ave.), CONTINUOUS VAUDEVILLE—12:30 to 11:30 P. M.
DEWEY (12th St. bet. Lexington Ave. and Third Ave.), THE VICTORIA BURLESCHE.
STAR (Broadway and 12th St.), THE KING OF ROUGES.
GERMANIA (1st East 9th St.), SEASON OF OPERA IN GERMAN.
LONDON (1st East 9th St.), THE BUTTERFLY BURLESCHE.
PEOPLE'S (1st East 9th St.), THE NEW DRAMA.
MINER'S (1st East 9th St.), MATT FLYNN'S BIG SENSATION.
THALIA (1st East 9th St.), THE NEW DRAMA.
WINDSOR (1st East 9th St.), THE NEW DRAMA.
CHINESE THEATRE (Doyers St.), THE CHINESE DRAMA.

AT THE THEATRES.

Empire—Brother Officers.

Comedy in three acts, by Leo Trevor, produced Jan. 16.

Lieut. John Hinds, V. C. William Faversham
Colonel Stappleton K. Y. Backus
Captain Hutchinson George W. Howard
Lieut. Laurence Guy Standing
Lieut. Earl of Humington Joseph Wheelock, Jr.
Lieut. Calverley George Sylvester Foxhall
Miss Walter George Osborne, Jr.
The Dean of Rochester George C. Foster
Jarvis Frank Brownlee
Robert Hutton Edwin Stevens
The Baroness Boyd Margaret Anglin
Lady Margaret Playdell Thomas Whiffen
Mrs. Hammond Lillian Thurgate
Kate Johnson Blanche Burton

Leo Trevor's three act comedy, Brother Officers, was presented for the first time here by the stock company at the Empire Theatre on Jan. 16. Its first American production had been made by Henry Miller's special company at the Columbia Theatre, San Francisco, on Aug. 7, 1899, and its original performance had been given at the Garrick Theatre, London, Oct. 20, 1898, by Arthur Bouchier and company.

The action of Brother Officers begins at the quarters of the First Lancers at Orchester. John Hinds, late sergeant of dragoons, has just received his commission as lieutenant in the Lancers, and has been awarded, besides, the Victoria Cross, both for notable bravery in India, where he had saved the life of Lieutenant Playdell in a scuffle with a tiger. Playdell is in the Lancers, and Hinds, conscious of his own position, a man from the ranks, appeals to Playdell to make a gentleman of him. Playdell tells him to be a good fellow, easy and genial, and Hinds sets out by a blunder when he orders wine for the party that includes the Baroness Roydon, Playdell's sweetheart. Hinds has plenty of money, won in a Calcutta lottery, and champagne is opened at his call. The party, knowing that such festivity is against the rules, declines the wine, and it rests untasted upon a table when the colonel enters. He sees the filled glasses, and launches forth into denunciation of the man that ordered wine. Hinds, vaguely realizing his blunder, fears to speak. So do his brother officers. The pause is painful. Then the Baroness takes the arm of the irate colonel.

"May I ask a favor?" says she.

"Anything," replies the colonel.

"I'm very thirsty," she pursues. "I'd like a taste of wine." The colonel signals to the waiter, who brings to her a glass of wine.

"And I want every one to drink with me,"

she goes on. The wine is passed around, and no one declines this time. "To the bravest officer in the regiment," she says, beaming upon Hinds. And they all drink the toast.

The scene changes to the home of the Baroness, a year later. Hinds has learned the part of a gentleman officer, and has fallen in love with the woman whose wit had saved him in the moment of his first mistake as a Lancer. Playdell is confronted by one Robert Hutton, an alleged Australian millionaire, to whom he owes, for a gambling debt, more money than he can pay. Hutton has been lenient for a long time, but now puts on the screws. Disgrace faces Playdell, who secures a transfer to a regiment in the Indies. He tells the truth to the Baroness, and learns that she loves him, but he will not accept her proffer of money to pay Hutton. Hinds hears, too, from Playdell of the impending crash, and offers money that is also refused. Hinds then recognizes Hutton as Jim Stanton, a notorious race track thief and general desperado, who had brought ruin upon his father. He realizes that the game is in his hands—that he can let Playdell go away in disgrace and leave the coast clear for his own wooing of the Baroness, yet he scorns the temptation. In a capital scene he discomforts Hutton, sets Playdell aright, and joins the lovers. Then he takes up for himself the transfer that Playdell had secured for the Indies.

It is a true, pretty comedy—conventional in more than one way, technically crude in many particulars, but thoroughly pleasing, none the less. Besides there are, and soliloquies, many of them. The motives, except in the main thread, are frankly obvious, and still the lines—especially in the soliloquies—are often very clever. Some of the observations about caste and the making of a gentleman are worthy of printing for wide circulation. These matters are as present and as potent in this professedly democratic land as in the mother country, but we have fewer men that realize, as does Lieutenant Hinds, that there is a difference between those that are thoroughbred and those that the author of Brother Officers gently calls "the rest."

William Faversham played admirably as Hinds, drawing excellently the honest, brave, strong fellow that is truly a man, yet knows he is not a gentleman. He was intelligent, careful, forceful, and is to be congratulated upon one of the best performances of his career. Joseph Wheelock, Jr., improving all the time, gave another of his many capital studies of big-hearted swell young men. Edwin Stevens contributed a conspicuously clever study as the rascally Hutton, coming with fine deviltry and quaint comedy with fine skill and keen humor. Guy Standing enacted thoroughly well the role of the worried Playdell; E. Y. Backus put in a first-rate portrait of a hale, hearty colonel; W. H. Crompton was, of course, a benign and delightful elderly cleric; and the other men were all able.

Margaret Anglin acted with charm, grace and thought as the Baroness—a sympathetic, spirited impersonation. Mrs. Thomas Whiffen, her first appearance with the Empire company, was as ever a tender, gentle, lovable mother; Blanche Burton was sweet and very charming in the ingenue role; and Lillian Thurgate was more than equal to a minor part.

There were three pretty scenes, and the stage was handled carefully.

Carnegie Lyceum—The Master Builder.

Drama in three acts by Henrik Ibsen, adapted by Charles Henry Meltzer. Produced Jan. 17.

Harvard Solness William H. Pascoe
Mrs. Solness Josephine Wyndham
Doctor Herdal John Steppeling
Knut Brovik Ralph Yoerg
Ragnar Brovik Frederick G. Lewis
Kaja Foslie Grace Fisher
Hilda Wangel Florence Kahn

Henrik Ibsen's much discussed drama, The Master Builder, was acted for the first time in America on the night of Jan. 17, at the Carnegie Lyceum. The performance was one of the series of modern plays projected by John Blair, and up to the present time the movement has borne his name. Although Mr. Blair has severed his connection with the undertaking, the movement will be carried on, as planned, by his former associates. Hereafter the series will be known simply as "A Course of Modern Plays," under the direction of George Peabody Easton.

The performance of so notable a play as The Master Builder naturally drew together a large and distinguished audience. The representative literary and artistic folk of the town filled the auditorium, and doubtless there were among them many who looked forward to a solution in the acted play of the riddle that the printed play presents. The line on the programme to the effect that the version to be acted was a new one by Charles Henry Meltzer gave promise of a revelation of the drama's real meaning. This promise, however, was not fulfilled. To the majority of the people who were present The Master Builder remains as great a mystery as ever. Its meaning is known only to Henrik Ibsen himself—he refuses absolutely to explain what it really is all about. It is believed that down deep in the mass of words there is an idea. Men have delved for it, and now and again, in the reviews, one or another student announces that he has found it—this idea. But no sooner does he bring his treasure to the light than a dozen other students pronounce it "fool's gold."

The play, when first presented in London by Miss Robbins, in 1893, caused a wide discussion. Some authorities held that it is an allegory of the artistic life of every artist in devoting himself to his ideal. Others declared it to be a parable of the eternal contest which conscience and a sense of duty wages with artistic impulse and artistic irresponsibility. A certain famous critic proclaimed it Ibsen's masterpiece; and the army of British playgoers voted it a great bore. With this record of contradictions behind it The Master Builder came before a New York audience.

Mr. Meltzer's version, though prepared especially for stage use, is in no way more practical than the version made some years ago by William Archer. Indeed, this last English adaptation or translation of the play is rather more obscure than the first. One or two speeches that in Mr. Archer's version hint at a clue to Ibsen's meaning were not to be found in Mr. Meltzer's version, and there were differences from the original here and there that appeared ill-advised.

Shorn of its symbolism the story of The Master Builder is so simple that it may be set down in a very few words. Halvard Solness, an architect famous in his own Norwegian town, constantly fears that he will be elbowed out of his place of master builder by a younger and more skillful man. He fears most of all one of his own employes named Ragnar Brovik, and in every way endeavors to ruin the younger builder's prospects. There comes to the house of Solness,

from a distant town, Hilda Wangel, a girl full of enthusiasm and dreams. It appears that ten years before the opening of the play the master builder had erected a tall steeple in the town where Hilda lived, and, by his daring in climbing the structure, had won the admiration of the girl, who was then but twelve years old. He had told her, in a whimsical way, that when she grew up she should come to him, and he would build her a palace where in she might reign as a princess. When Hilda arrives Solness has difficulty in remembering his promise, but the girl is persistent, and an arrangement is made by which she becomes a member of the master builder's household. Through her weird influence the germ of insanity in the mind of Solness develops. He becomes a victim of maudlin introspection and imaginary fears. Hilda has for him an overwhelming passion, half carnal, half spiritual. She wishes him to do some bold deed to prove his strength and daring. He, at her command, climbs to the top of the tower on his new house, there to hang a wreath, in accordance with a Norwegian custom. Every person in the household knows that he will fall from dizziness. He knows it himself. He succeeds in hanging the wreath, waves his hand to Hilda, falls to the ground, and is instantly killed.

This mere sapling of a plot bears the foliage of Ibsen's genius. It bears also the fungus growth of his symbolism and the dead limbs of his pessimistic ideas. Behind the lines of the play there lurk possibilities of ideas so loathsome, so foul, that one flushes when they address themselves to one's mind. To the innocent of heart the play may seem but a fanciful fairy tale of a little girl who longed to be a princess; to the lustful it may appear lustful; to the physician it may present some interesting questions upon insanity. It is all things to all men, and to every one more or less of a bore. The literary drama will never be made popular with the masses by the presentation of such plays as The Master Builder.

William H. Pascoe, in the role of Halvard Solness, gave an actor-like performance. The part demanded more. It might only be played perfectly by one who had made a study for years of psychology, medicine, theology, acting, and Ibsen. Mr. Pascoe's attempt to portray the character was worthy of not a little praise. When he encountered a speech having some dramatic strength—such as the one in which Solness describes the imaginary knocking at his door of the rising generation, his successors—his acting was powerful. It was apparent, however, that Mr. Pascoe's aim most of the time was uncertain.

Florence Kahn gave a really wonderful impersonation of the strange girl, Hilda Wangel. Her conception of the character seemed to be masterful. She acted with a confidence that nothing save knowledge may bestow, and she did more to illumine the mysterious depths of the play than did all the others together. She gave a quality of enthusiasm and young life-ness to a role that in less able hands might have sunk to one of repellent, gibbering insanity. In the mechanics of her acting there were some of the same faults of elocution and gesticulation that were noticed in her portrayals earlier this season, but these faults were all less marked than heretofore. At the end of the play she rose to a height of dramatic fervor that aroused her hearers to the keenest attention, and as the curtain fell she received the only genuine burst of applause of the evening.

Frederick G. Lewis, as Ragnar Brovik, displayed a nice perception of the character, and his acting was far more satisfactory than it was in previous performances of the series. Grace Fisher, too, as Kaja Foslie, evidenced a clear understanding of her role. She acted with simple earnestness that was both attractive and convincing. Ralph Yoerg gave a capital impersonation of the feeble old man, Knut Brovik. John Steppeling and Josephine Wyndham were not at all equal to the very trying roles allotted to them.

Lyceum—The Surprises of Love.

Comedy in three acts, by Paul Bilhaud and Michel Carré. Produced Jan. 22.

Leduc H. Reeves Smith
Dupont Martin Wallace Erskine
Platinel Clayton White
Oscar Farand Eric Hope
Dr. Jalabrette Frank Lea Short
John Burnett Charles Bowser
Postman David McCartney
Marcelle Duval Elsie de Wolfe
Raymonde Olive May
Celeste Jalabrette Margaret Robinson
Blanche De Solay Helen Keating
Jeanne Martine Ellen Gail

The Surprises of Love, a three-act comedy, from the French of Paul Bilhaud and Michel Carré, was produced at the Lyceum Theatre last evening to a filled house. It had been announced that the performance was the first representation of the comedy on any stage, it not having been performed in the original French as yet.

The play has for its "heroine" Marcelle Duval, a young widow, who is betrothed to Dupont Martin, an illustrious author and a member of the Académie. As a present to his fiancée, Martin has given her a ticket in the lottery for the Bur-net prize. The nature of this prize is a secret, but Marcelle holds the lucky number, and on the day before her marriage the subject of the lottery presents himself in the form of Henri Leduc, a good looking young man. Though clever, he has been unable to get a living from the world, and as a last resort has tried the unique method of securing the means of existence by selling himself in a lottery.

Marcelle promptly falls in love with her prize, who has likewise enthralled the young married women of the village. By a mistake, the bride elect is locked in a summer house with Leduc, just when the wedding ceremony should be taking place. Her discovery in this compromising position causes the marriage with Martin to be broken off, so that eventually Marcelle follows her heart and weds the prize.

MM. Bilhaud and Carré began their task well by evolving an idea that is new in comedy and amusing in itself. With this as a base they have written a story that is at no time dull and frequently it is highly laughable. What is more, they have done this without having recourse to the indecency that is usually the French dramatists' recourse. The result is a wholly agreeable entertainment, novel and pretty in story, and amusing in dialogue and incident.

The actors, generally speaking, did full justice to the play. H. Reeves Smith, as the enigmatical lottery prize, was capital, playing with comical sobriety and depression. Wallace Erskine showed the excitable French gentleman to a nicety. Frank Lea Short as the young physician hit off the Gallic character almost as well. Clayton White was somewhat out of his element as a country mayor, and though he caused much laughter he has done

more artistic work in other productions. Eric Hope played an actor pleasingly. Charles Bowser had the role of John Barrett, an American, the noisy, ungrammatical slangy sort of person that the "Yankee" in your French play always is, and did the best he could with such a part.

As Marcelle, Elsie de Wolfe acted with grace and good taste. Olive May charmed all by her delightful effervescent work as Raymonde. Margaret Robinson, Helen Keating, and Ellen Gail were a fascinating trio of love-sick young matrons.

All the women wore gowns that were poems. The two sets from the brush of E. G. Unitt were very pretty. The audience laughed heartily and bestowed generous applause.

Irving Place—Mathias Gollinger.

Comedy in four acts by Oscar Blumenthal and Max Bernstein. Produced Jan. 16.

Mathias Gollinger Felix Schweighofer
Veronika Wilhelmine Schluter
Therese Anna Leonardi
Hedwig Julius Strobl
Robert Kruger Anna Braga
Karl Kruger Carl Bender
Friedrich Wilhelm Winterhills Rudolph Senius
Von Rumberg Franz Korschner
Kappeler Willy Frey
Corblan Edmund Hanno
Mall Eugenie Lehmann
Josef Jacques Lorian

Felix Schweighofer was seen at the Irving Place Theatre for a part of last week in Blumenthal and Bernstein's comedy, Mathias Gollinger.

In the serious lines, which were devoid of melodramatic element, Schweighofer rang true. As Gollinger, a capital study, with its fine Attic reflections upon city veneer, the comedian surpassed himself.

The story goes thus: Gollinger, a wealthy brewer, with a violent provincial accent, gives his daughter to a Berlin architect. Gollinger's crudeness is not lessened in effect by his wife, an impossible woman. The young bridegroom, Kruger, has a father of ultra-metropolitan cut. There's trouble. Two camps are set up, the bride going home to mother and the bridegroom devoting himself to his career. Soon, however, his sister is made emissary to the secessionist camp. Old Gollinger only yields when he finds that he is not a factor in the peace conference. The bridegroom hastens to the scene, Therese shows the white flag, and the old man celebrates the reunion in a tankard of his own best brew.

Anna Leonardi, Wilhelmine Schluter, Anna Braga, Rudolph Senius, Julius Strobl, Willy Frey, and Edmund Hanno contributed especially notable work in the support.

American—A Double Bill.

The Magic Melody, operetta in two acts by Offenbach. Produced Jan. 22.

Arnold Reginald Roberts
Dorick Louis Casavant
Toby Frank Moulton
Grace D. Eloise Morgan
Betty Gertrude Quinlan
Will Belle D'Arcy
Ralph Maude Lambert
Ned Belle Bartlett
Charles May Gooch
Charles Mae Huntington

At the Lower Harbour (A Basso Porto), grand opera in three acts. Book by Eugene Checchi, score by Nicolo Spinelli. Produced Jan. 22.

Maria Selma Krould
Seccila Mary Carrington
Luigino Harry Davies
Ciccilio William Proette
Pascale Frank H. Belcher
Pichillo Herman Brand

At the American Theatre last evening the Castle Square Opera company presented two operas of note that have never before been sung in New York. They were The Magic Melody, or Fortunio's Song, a delightful little composition by Offenbach, and At the Lower Harbour, an English version of Spinelli and Checchi's now famous grand opera, A Basso Porto. The two works were in excellent contrast and formed one of the strongest and most interesting programmes that Mr. Savage's organization has ever presented in this city. Mr. Savage, by the way, deserves no little credit for bringing fresh material to the local operatic stage. He has already produced several new European works at the American Theatre that were known here only by name, and his services in this direction are appreciated by opera lovers as they deserve to be. The audience last evening completely filled the theatre and its enthusiasm was like unto its size.

The Magic Melody is as graceful an operetta as has been presented here in years. Its plot is simple, merely concerning the love of an old guardian for his pretty ward and his defeat in his suit at the hands of a young and handsome lover, who sings a melody which no maiden heart can withstand. The complications are very droll indeed, despite the slender story, and the music is delightfully attractive. D. Eloise Morgan, as Grace, sang and acted with a delicacy in keeping with the atmosphere of the piece. Reginald Roberts was a remarkably pleasing young lover, as Arnold, and Louis Casavant acted Dorick, the testy old guardian, to perfection. Frank Moulton gave a very refined, very humorous and altogether satisfactory impersonation of Toby and Gertrude Quinlan left nothing undone to make her performance a charming one. The chorus sang with merry sprightliness, and the mounting was as artistic as the operetta itself.

At the Lower Harbour, the production of which has been eagerly anticipated here since its recent successful American premiere in St. Louis, is an opera of the class that has called the attention of musicians to the younger composers of Italy. Spinelli belongs to the same school as Mascagni and Leoncavallo. His artistic taste is for the tragic, the vivid, the realistic. His music is far away from the style of the old Italian masters. There is in it something of the Wagnerian strength, a touch of the French piquancy, and a strong vein of the melody that is every Italian's birthright. He has chosen a strong dramatic story for his foundation, and has built a musical structure of stability, of excellent proportion and of beauty. The bare plot of the opera is as follows:

Eighteen years prior to the opening of the first scene Maria, a woman of the people, had been betrayed and abandoned by Ciccilio, a member of the Cammaristi, he having fallen in love with another woman of the same class, Carmella. For some misdeed or he is imprisoned, Maria makes false accusations against her rival, Carmella, who is also imprisoned and dies. Ciccilio swears vengeance on his release. Maria marries, and when the opera opens is a widow with two children, Luigino and Seccila. Ciccilio is a Government spy, working in the Cammaristi with a view of betraying the society. Luigino is a member of the society, and through Ciccilio's influence has become disolute. Being reproached by Maria, Ciccilio declares his intention of still further degrading the son and making the daughter a wanton. The first act closes with Maria's discovery that Ciccilio is a spy. In the second act Luigino is denounced as a spy by Ciccilio. Seccila comes to the inn to meet

Cicello, who urges her to elope, saying that her mother's opposition is due to jealousy. They are about to flee when Maria interposes. Being accused by the daughter the mother confesses, but tells the story of her ruin. The daughter begs forgiveness, and then Maria learns of the accusation against her son. The Cammeristis are assembled and Maria presents proof of Cicello's treachery. As an assurance of their confidence, the society makes Luigino the agent of their vengeance. To save her son from becoming an assassin Maria offers Cicello protection if he will no longer molest her children. He scorns the offer, declaring that the Government troops are waiting his signal to descend upon the Cammeristis. To prevent his giving the signal and to save her son she kills Cicello, and the curtain falls.

Selma Kronold, who originated the role of Maria in Germany several years ago, sang the same part last evening with great success. Her intense, dramatic acting, coupled with her expressive singing, made the impersonation a very creditable one. William Pruette was an admirable Cicello. Harry Davies made a great personal hit as Luigino, and the two other roles were satisfactorily sung by Frank Belcher and Herman Brand. The chorus work was vigorous and impressive, and the enlarged orchestra, under the leadership of Clarence West, acquitted itself well. Altogether the performance of the two operas reflects credit upon every one concerned.

Star—The King of Rogues.

Melodrama in four acts. Produced Jan. 22.

Manuel Levinge John J. Pierson
Ned Warrington J. K. Hutchinson
Solomon Isaac Silver Emil La Croix
Poverty Jim Pickering Brown
George Sutherland W. E. Whitman
Hiram I. O. U. Duck Tony West
Captain of Police Samuel Steele
James Wellington Bloom Harry Bewley
Station Master Albert A. Haisch
Hotel Clerk Joseph Robinson
Gendarme W. W. Tormohlen
May Sutherland Rolinda Bainbridge
Caroline Perez Helen Corlette
Maggie McPherson Joseph Crowell
Flora Swift Ida Glenn

James H. Wallack presented before a large and enthusiastic audience last evening at the Star Theatre his latest melodrama, *The King of Rogues*, authors unnamed in the programme. The play was received with wild applause, and every scene won its round of hands.

The story of the play was much on the made-to-order type and concerned the nefarious machinations of one Manuel Levinge, a wholesale crook, who affected assorted disguises and went well in each of them. He loomed up at the outset in Johannesburg, switching his operations subsequently to Paris and its environs and involving not only a patent-applied-for snake but a hero and heroine and a railway mail car in his dastardly recklessness. The plot of his exploits was largely conventional, but his devilishness has seldom been surpassed, and the ultimate confusion of villainy was more delightful, therefore, than it is in the general exposition of similar, but slighter, fabrics. Whoever the authors were, there may be no doubt that they built a melodrama with fine notions of what a popular price audience wants and with commendable skill withal.

John J. Pierson had one character and five disguises, as well as a property snake, to manage, and he acquitted himself with much credit. So did Emil La Croix as a sort of hanger-on villain. There were creditable performances, too, by W. E. Whitman, Pickering Brown, Tony West, and Harry Bewley. Ida Glenn led the women by a charming performance in the role of the sprightly soubrette, Flora Swift, in which she won the hearts and applause of everybody; Rolinda Bainbridge carried her self well as the heroine, and so did Helen Corlette as the lady that gave away things on the bad men, while Joseph Crowell made an unassisted hit in a comedy role.

The other roles were acceptably cast, and the scenery was first rate.

Altogether it was a great night for the Star Theatre. Man's Enemy is the underline.

Third Avenue—A Night in Chinatown.

Play in three acts. Produced Jan. 22, 1900.

John O'Hara Frank Byron
Duke Desta Arnold Reeves
Wong Tong Frank Montgomery
Frank Cuponta Joseph P. Carey
Sam Lee M. E. Parke
Jimmy the Kid L. W. Browning
Joseph Abbecca J. W. Kyle
John Staton Hop-Toy Wing
Ching Chang Fow Ah-Him
Joe Lung Tong Katherine Hunt
Crazy Jane Carrie Ezler
Mag May Wilnot
Louise Sadie Wilnot
Clara Martin Louise Langdon

A new play of the 'Frisco-Chinese school of dramatic literature, entitled *A Night in Chinatown*, was acted for the first time in New York at the Third Avenue Theatre last evening. The authorship of the drama is attributed, on the programmes, to M. E. Hanley, but it is said that the author of the version now being used is Arnold Reeves. However that may be, it is certain that behind the pen that wrote *A Night in Chinatown* there was a lurid imagination.

Clara Martin, the sweetheart of an American sailor named John O'Hara, is abducted by Duke Desta, the king of the Highlanders. She is held prisoner by several Chinamen in an opium den, and all efforts of the hero to discover are, through two acts, unavailing. At last a vengeful woman of the streets, called Crazy Jane, kills the villain, and the lovers are reunited. In setting forth this story almost every strange iniquity and peculiar custom of Chinatown is pressed into service. The scenes show a Chinese-American street, the interior of an opium den, a weird place called the snake pit, and the lavishly furnished apartments of the Duke Desta. There are episodes in the play of considerable melodramatic strength, and the second act is brightened by a number of good specialties.

Frank Byron was a capital hero in the role of John O'Hara. Arnold Reeves made Duke Desta a sufficiently despicable person, and Frank Montgomery and M. E. Parke impersonated two Chinamen admirably. Louise Langdon was a beautiful and effective Clara Martin, Carrie Ezler made her usual hit with her usual songs and "tough girl" methods. Katherine Hunt was a convincing Crazy Jane, and Sadie and May Wilnot looked pretty and sang sweetly as Louise and Jennie, the opium fiends. The two real Chinamen in the cast were accorded not a little applause.

The play was well mounted. Next week *A Man of Mystery*.

Casino—The Belle of New York.

Gayety and good feeling reigned at the Casino last evening, when *The Belle of New York*, fresh from its two years' run at the Shaftesbury Theatre, London, returned to the old home. The crowded house displayed an enthusiasm such as only a Casino audience can show. All the players were heartily wel-

comed, and the musical numbers redemanded. Mr. Morton's clever lyrics and Mr. Kerker's delightful music are still among the best of their kind. One never tires of hearing "Follow On" and "When We Are Married."

Edna May, who has become the idol of London since last we saw her, is as sweet and winsome as of yore in the role of the Salvation Army lassie. E. J. Connelly is new to New Yorkers in the part of Ichabod Bronson. He repeated his London success and lent an individuality to the role originated by Dan Daly which suffered not at all by comparison. James E. Sullivan, another strong favorite with the Britishers, realized the possibilities of the part of the polite lunatic in a way to surprise those who had seen his predecessors. W. P. Carleton was good as the sporty son. George K. Fortescue, William Cameron, George A. Schiller, and Lionel Lawrence repeated parts familiar to their admirers before the begonia. Ella Snyder was lively as the tough girl, and Hattie Moore played her part attractively. The rest of the parts were all filled to the satisfaction of the highly enthusiastic audience, and the comely chorus dispensed the smiles with which they have recently been bewitching our transatlantic cousins.

Murray Hill—Never Again.

The Henry V. Donnelly stock company at the Murray Hill Theatre presents this week the farce, *Never Again*. Played as it was last night the mirthful comedy seems as enjoyable as ever.

Mr. Donnelly again put aside his managerial mantle to assume the raiment of frolicsome old Ribot, and his work is delightfully humorous. Charles D. Waldron, as Vignon, acts with pleasing enthusiasm, as was to be expected. Walter Allen, in the role of the egotistical German cellist, Katzenjammer, makes a hit. William Redmond as Planchetti, Edwin Nicander as Laville, and Thomas E. Coleman as Seraphin, do their full share in upholding the reputation of the masculine division of the company.

Dorothy Donnelly is in her element in the character of Octavie. Georgia Welles as Marceline looks as pretty as usual and plays with becoming daintiness and charm. Mrs. Thomas Barry is humorously effective as deaf old Madame Ribot, and Grace Huntington is a capital Madame Laville. Dorothy Stewart, a new member of the company, and of the dramatic profession, is introduced in the role of Victorie, and makes a very good impression. The other parts are satisfactorily acted by Andrew Stephens, A. B. Gillam, James Russell, Irene Jordan, Fannie Jennings, and Virginia Donner. Next week, *Captain Lettarblair*.

Grand—A Stranger in a Strange Land.

Wilmer and Vincent's farce, *A Stranger in Strange Land*, opened a week's engagement at the Grand Opera House last evening, and kept a good sized audience laughing. The farce is amusing throughout and has the merit of being free from suggestiveness. An excellent performance was given. Several changes have been made in the company, that now includes M. A. Kennedy, who is featured; George S. Probert, Edward Gillespie, James T. Galloway, Walter Clifford, Louis Frohoff, Ed Chapman, Frank Donnelly, Eva Westcott, Jennie Reiffarth, Mae Williams, and Katherine Mulkins. Miss Westcott and Mr. Galloway were excellent. The other newcomers were not as good as the originals. A number of changes have been made in the lines and business to suit the "road audiences."

At Other Playhouses.

WALLACK'S.—Olga Nethersole's opening in *Sappho* is announced for this (Tuesday) evening.

BROAD.—May Irwin in *Sister Mary* continues to amuse immense audiences. She has tried to buy out the rights of the author, Glen MacDonough, but he prefers the royalties to the cash.

FIFTH AVENUE.—Three Little Lambs has begun its last fortnight. The Countess Chiffon, Feb. 5.

MANHATTAN.—Anna Held in *Papa's Wife* attracts crowded houses.

FOURTEENTH STREET.—The Village Postmaster will give place to *Chauncey Olcott* next week.

HERALD SQUARE.—Naughty Anthony remains to good business.

IRVING PLACE.—Felix Schweighofer makes his last appearance here this (Tuesday) evening. To-morrow the stock company resume their regular work.

ACADEMY OF MUSIC.—"Way Down East" continues its long run.

MADISON SQUARE.—Wheels Within Wheels will be succeeded on Feb. 5 by *Coralie and Company, Dressmakers*.

CRITERION.—Maude Adams appears in *The Little Minister*.

GARRICK.—William Gillette in *Sherlock Holmes* remains. A professional matinee will be given to-day (Tuesday).

DALY'S.—The *Manoeuvres of Jane* will be succeeded on Feb. 5 by *The Ambassador*.

BROADWAY.—Ren Hur is still the attraction.

KNICKERBOCKER.—N. C. Goodwin and Maxine Elliott will present *The Cowboy and the Lady* until Feb. 3. For Feb. 5 they announce *When We Were Twenty-one*.

GARDEN.—Mrs. Langtry has begun her second week in *The Degenerates*.

METROPOLIS.—The *Gunner's Mate*, recently produced down town, is this week's attraction at the Metropolis.

ENGAGEMENTS.

Geoffrey Stein, for *A Bachelor's Honeymoon*.
Adelaide Eaton Cotton, for *A Rag-Time Reception*.

Pearl Seward, for the leading role in *Across the Pacific*.

Louis Frohoff, for *A Stranger in a Strange Land*.

Lillian Avawn, for the ingenue role in *Toll Gate Inn*.

J. Francis Kirke, for *Heavies*, with George Wilson.

Ella Salisbury, for *The Countess Chiffon*, with Grace George.

Foster Lardner, the past three seasons with the late Felix Morris, for *Ada Rehan's Spring tour*.

SAID TO THE MIRROR.

CORSE PAYTON: "The report that Will D. Corbett has left my stock company is untrue. This is Mr. Corbett's fourth season with me, and neither of us has any intention to separate."

A. MILBRESSE: "I note that James Young is producing a new play called *Lord Byron*. I have copyrighted a play title upon the subject of *Lord Byron* under four different titles. During the Winter of 1895 I submitted a scenario of a play upon the subject to Walker Whitehead, Alexander Kearney, and others, and during the Winter of 1896 to Richard Mansfield. I began work upon the play in 1894."

J. HARVEY COOK: "Referring to the statement that the Elroy Stock company were playing *All the Comforts of Home* under title of *Why Jones Left Home*, I beg to say that the Elroy Stock company, A. of which I am sole owner, play only royalty productions, and at no time have produced any play to which full rights had not been secured."

A CHRISTMAS TRIBUTE.

Hundreds of players are acquainted with Will F. Tillson, the cheery fellow, who, though sadly crippled, is always at the theatre in his home city, Springfield, Mass., loving hands wheeling him to the playhouse in his little carriage. Each time that *The Sunshine of Paradise Alley* has visited Springfield, the Verdi Quartette, by ready permission of Manager Louis Miller, have gone to Mr. Tillson's home to sing for him. They were there on Christmas Day, and Mr. Tillson expressed his gratefulness in these lines:

Here's to the Sunshine of Paradise Alley,
Charming, sweet, dear little Nellie McNally—
The best "Sunshine" yet "is what they all say.
So here's to that "Sunshine," sweet Phila May!

Here's to the one with the Della Fox curl—
How we love to cheer for this clever girl!
To the dear "tough girl," here's a Christmas card:
"Here's nothing to matter with" Bertha Bard!

Here's to the girl that wears a long coat—
Who sings with one Mary Jane's top note:
Wish I had a drum, or a sounding cymbal:
To voice loud enough the praise of Grace Kimball!

And here's to Pearl Hamilton—the last but not least,
The complex Quartette in this Christmas feast—
Of all the Quartettes praised in essays worthy,
To the best of them all—the Ladies' Verdi!

THE ELKS.

Boise, Idaho, Lodge No. 310, held a ball on Jan. 12, that was a pronounced success.

A lodge of Elks was instituted at Winchester, Ky., Jan. 10, by the Paris Lodge. The new lodge has forty charter members.

Fond du Lac, Wis., Lodge No. 57, will give its annual reception Feb. 8.

The Atlantic City, N. J., Lodge is already arranging for the convention of the B. P. O. E., to be held at Atlantic City in July. The Transportation Committee have secured a general rate of a fare and a third from all points, and hotel accommodations are being arranged so that every one will be well taken care of. Exalted Ruler Emory D. Ireland, who is also City Clerk, is chairman of the committee having the matter in hand, and is hustling for its success.

The orchestra of the Scott Opera House, Marlton, N. J., numbering fifteen pieces, are all members of the local Lodge of Elks. This is probably the only orchestra in the country in which every member is an Elk.

El Paso Lodge, No. 187, has re-engaged the Louise Brehany Opera company for benefit entertainments Feb. 8, 9, a banquet, and reception to ladies being announced for the second night.

Winslow, Ariz., Lodge has been organized by District Deputy S. J. Michelson.

Abbott Davidson, Louis Elsmann and Joe Willard, members of the Air Ship company, joined Lodge No. 412, B. P. O. Elks, on Jan. 5, in Pittsburgh, Kas.

Fred G. Hearne, Wallace C. West, and Francis X. Hope, of La Motte and Sowersby's Browns in Town, were initiated by Elkhardt Lodge, No. 425, B. P. O. E., on Jan. 6.

LETTER TO THE EDITOR.

A PREACHER REBUKED.

123 Wayne Street, JERSEY CITY,
January 15, 1900.

To the Editor of *The Dramatic Mirror*:

SIR.—I heard a sermon the other evening in the course of which the speaker said that every man would spend his eternity with those who company he most enjoyed on earth. He spoke of a young man who was one of a carousing and cursing group, and the thought flashed across the young man's mind: "It is with such as these that I am to spend eternity!" The preacher then asked: "Do you like to be with such people? Do you like to be with actors and actresses? Then it is with them you will spend eternity!" In reply to this slur, I wrote the following letter to the clergyman:

Rev. Benjamin Otto:

DEAR SIR.—I have frequently attended your church and enjoyed the services there. To-night, however, I was surprised and pained to hear you ask your hearers if they would spend their eternity with actors and actresses, classing them with the low people associated with by the young man you mentioned. I had thought that the class of preachers had long passed away who would so misrepresent the artists of the stage, who have more men and women of pure lives, virtue, intelligence, culture, and nobility of character, aside from their great genius, than any class of which I know. I will say that I have several personal friends who are Christian ministers of note; and I have a host of friends among the great soulful people of the drama; and if I had to choose to-morrow my associates for eternity I would quickly select the actors, artists, and authors.

You are either malicious or mistaken; if the latter, it is time you learned the true character of the people whose name and fame you handle so lightly. No man is a Christian who will deliberately stand up in a pulpit and slander anybody. As I listened indignantly to your remark there arose in my mind the words of Laertes to the priest, who refused Christian burial to his sister Ophelia: "I tell thee, churchwarden, a ministering angel will say my sister be When thou hast howled."

Our players need no defense in this enlightened age, however. The noble lives and sterling character and culture of many actors have raised the standing of the profession, and worthy people are now constantly adopting this life with honor. Society is discovering that the actors are gifted artists, with great hearts, unusual insight, and force; and that, as a fountain cannot rise above its source, so a common or degraded brain could never embody an admirable character on the stage. The gentle demeanor of the actor in the face of insult and derision wins him respect and admiration. The argument of the *Christian Intelligencer* that the actor, being a genius as well as the poet and the painter, should be admitted to social honor in the same way, is now an accomplished fact. Who would not have entertained Charlotte Cushman, Jenny Lind, Booth or Barrett; and who would not now receive as guests Mary Anderson, Modjeska, Julia Marlowe, Maude Adams, Edith Kingston Gould, Irving, Mansfield, Willard, Jefferson, Russell, and a host of such actors?

I cannot resist quoting in conclusion from a sermon I heard once by Rev. J. B. Cheever, one of the intellectual lights of the Christian pulpit, who sent this rough blast at his brethren:

"Owls cannot live in daylight, and thank God the race of old fogies and croakers against these good influences is dying out in the Church. We read in the Bible that the blowing of a few rain's horns threw down the walls of an ancient city; but in these times the blowing of asses in the pulpit cannot shake the walls of the theatre, which are older than those of the Church itself!"

RICHARD LEW DAWSON.

GOSSIP.



Little Elsie Bierhauer, whose latest portrait heads this column, has recently finished a season of twenty weeks on the Orpheum circuit and is resting at her native town, Columbus, O., before commencing a Spring season on the Keith circuit. Her really wonderful impersonations of distinguished players were very highly praised by the press of all the Western cities in which she appeared. The *Los Angeles Capital* says: "Her mimetic talent is phenomenal. In a mere child such attainments border on the miraculous." An offer was recently made to Little Elsie—who is but ten years old—to send her on a starring tour next season in Little Lord Fauntleroy, but her success in her present line of work has been so pronounced that she will probably remain in vaudeville.

Adelaide Mould, daughter of Marion Mould, and George E. Bissell, non-professional, were married in this city on Jan. 12.

Napier Lothian, Jr., will direct the rehearsals for the Columbia University theatricals, to occur next month in this city.

George Courtney is now playing *Alphonse in The Man in the Moon, Jr.* His dialect shows that he has studied the part very carefully, and he has made a decided hit in it.

Members of the Hebrew Actors' Union at the People's Theatre went on strike on Saturday because two non-union actresses were in the company.

Little Red Riding Hood closed on Saturday in this city.

The *Passion Play* will be enacted at Oberammergau twenty-seven times during the coming Summer, the first performance occurring on May 24. A new auditorium, accommodating 4,000 persons, has been built.

Manager Walter Morosco has issued a handsome souvenir pamphlet in honor of the success of his Grand Opera House, San Francisco.

Mrs. Jennie Fisher has recovered from the effects of her recent serious accident at her home in Plainfield, N. J.

Edwin T. Emery, favorably known for his excellent work with both traveling and stock companies, is now appearing in vaudeville in conjunction with Miss Georgia Gardner.

Phil Irving, who was business manager of the recent venture with Green Room Fun, by the late John Webster and John Gourlay, has secured judgment against the latter for \$93.39 for services.

Victor Moore, who was playing with *The Real Widow Brown* (Eastern) company, was called home Jan. 18, owing to the death of his father, O. E. Moore, a Boston business man.

Roland Reed, it is reported, is rapidly recovering from the effects of the operation that he recently underwent at St. Luke's Hospital. His physicians expect that unless some new complication sets in he will be entirely cured of his malady.

"The Hotel Zaza," down at Hester and Elizabeth streets, is the latest local freak of human nature.

Anna Held is blandly billed at two Bowery concert halls this week.

James O'Neill will visit the South and West before returning to the East late in May.

OBITUARY.

Florence Louise Baker died at the home of her mother in Malden, Mass., on Jan. 17, of heart failure. She had been ill for several weeks, and it is said that her death was caused by grieving over the loss of her father, Frank Kinsed, who died four months ago. Miss Baker was born in Boston, and was educated at the Whitcomb School, and the Moses Tree Brown School of Oratory. She made her professional debut with the late Frank Mayo, playing *Eleonore in Dr. Crockett*. She then played *Roxie in Puddin'head Wilson*, continuing in the part after Mr. Mayo's death in support of Theodore Hamilton. During the season of 1897-98 she was a member of the Castle Square Stock company in Boston, the next season she was at the Columbia Theatre, and this year she played at the Bowdoin Square Theatre. Miss Baker was very popular with Boston audiences, and had also won success in other cities, where she appeared in *The Stowaway*, *The Strange Adventures of Miss Brown*, and with other traveling companies. She was a niece of Fred Mower, who is now playing in *My Friend from India*. The funeral services were held on the afternoon of Jan. 21, in Boston. The Rev. Edward Everett Hale officiated. The interment was made at Mt. Auburn.

Joseph A. Pold, treasurer of Pold's Theatre, New Haven, Conn., died of pneumonia at his residence in that city on January 19 in the forty-fourth year of his age. He was a brother of S. Z. Pold, and had been connected with the theatre for several years. Mr. Pold was very popular, and the vaudeville performers will be sorry to hear of his death. He leaves a widow and three children. The funeral took place on Sunday, Jan. 21, at St. Michael's R. C. Church. The theatre was closed on Friday and Saturday.

Archie Baldwin, whose real name was Arthur C. Stockmar, died at Havana, Cuba, on Jan. 7, of yellow fever. He was a member of the comedy sketch team known as Baldwin and Daily, whose *Happy Hot-tentists* act was popular for many years. On Dec. 20 last the team went to Havana with Henderson's company, and after playing only a few nights Mr. Baldwin was taken ill. His last appearance was in the sketch that had made him famous. He leaves a widow and two children.

William D. Collins, an old-time prompter and stage-manager, died in this city Jan. 20, of Bright's disease. He had been a sufferer for years, and had been in the care of the Actors' Fund at St. Vincent's Hospital for some time. He leaves several sons and daughters, all members of the profession.

Fritz Planck died on Jan. 15 at Karlsruhe, Germany, as a result of a fall through a train in the stage of the Court Theatre, Karlsruhe, on Dec. 21. He was born in Vienna in 1849 and had been regarded as the representative Wagnerian baritone of Germany and Austria.

John Saunders died at Indianapolis, Ind., on Jan. 14, of apoplexy. He was born in England in 1818, and had played in the company with Joseph Jefferson's company, and in other prominent companies on tour.

Mary Elizabeth Tilton, widow of the late F. L. Tilton, an actor of note in his day, died in Brooklyn, Jan. 17, at the advanced age of seventy-three years.

Captain Thomas MacDonell, father of Melbourne MacDonnell, died on Jan. 18 at South River, N. J., aged eighty-three years.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tom Lewis and Sam J. Ryan make their first joint appearance in New York in their new comedy creation, *The Two Actors*. The other headliners are Thomas J. Ryan and Mary Richfield, in their new sketch, *A Headless Man*; Emma Carus, harpist; Cook and Sonora, in a new act called *Going Into Vaudeville*, and Ed Latell, the banjoist. The bill also includes Attie Spencer, comedienne, who makes her New York debut; Sie Conditt and Lillian Morey, in a new sketch by A. J. Lamb, called *Monday Morning*; Barr and Evans, comedy duo; Freeze Brothers, tambourinists; Raimond and Rynar, German comedians; James A. Dunn, mimic; Trask and Gladden, dancers; Fulen and White, musical duo, and the American Vitagraph. Tony Pastor sings every evening.

Keith's Union Square.

Minnie Seligman remains for a second week and changes her bill to a scene from the second act of *In Paradise*. The others are Mr. and Mrs. Charles T. Ellis, in Mrs. Hogan's Music Teacher; Walter Le Roy and Florence Clayton, in George M. Cohan's skit, *Hogan of the Hams*; Charlie Case, monologist; John Bowker, in an illustrated lecture on the Transvaal; Louise Gunning, the singer of Scotch songs, who is in her second week; Tom Ballantyne, the story-teller, who makes his real vaudeville debut; Newell and Shervett, comedy bar performers; Adams sea-lions; the Vilona Sisters, violinists; Coleman and Mexia, rifle experts; Gallardo, clay modeler; Provo, juggler; Baker and Hayes, dancers, and Cheviell, trick violinist. The biograph and stereopticon are retained.

Proctor's Twenty-third Street.

Marie Dressler, assisted by Adele Farrington, presenting Miss Dressler's sketch, *Twenty Minutes in Shirt Waists*, is the feature of a bill including Willard Simms and Jennie Graham, comedy duo; Leo Dervalto, spiral ascensionist; Kenno, Welch and Melrose, acrobatic comiques; Paley's kalatechnoscope; Slason and Wallace, comedy duo; Sanford and Stewart, Dutch comiques; Lenton Brothers, grotesques; Kleist Brothers, musical novelties; Mack and Armstrong, farceurs; Gilbert Sarony, eccentric comedian; Hart Brothers, musical experts; C. W. Handscombe, who sings old Scotch songs, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

Montgomery and Stone, fresh from their London success, head the bill, which includes Duncan's Colles; McPhee and Hill, horizontal bar performers; Halliday and Ward, Celtic conversationalists; Harding and Ah Sid, comedy acrobats; Florence, Henri King, violinist; Tyson Sisters, soubrettes; Hornemann, musical comedian; De Vaux and De Vaux, musical comiques; Brothers Le Nole, aerial ladders; Edmond Standish, boy mimic; the stereopticon, and Paley's kalatechnoscope.

Miner's 125th Street.

Fred Hallen and Mollie Fuller, *The Boy With the Organ Airs*, John C. Fox and Katie Allen, *Flatfoot and Dunn*, Dorothy Seville, *Peak and Keller*, Gordon Eldrid, and Marsh and Sartella are billed for this week.

Hurtig and Seamon's.

The bill includes Kathryn Osterman and company in *The Editor*, John Kernell, Lew Hawkins, Ward and Curran, the Three Livingstons, Stanley and Wilson, the Eldridges, Dean and Jose, Flora, Deaves' Marionettes, and Bennett and Kessner.

Weber and Fields'.

Whirl-I-Gig and Barbara Fidgety are continued, with Weber and Fields, Rosa and Fenton, Peter F. Dalley, David Warfield, John T. Kelly, and Lillian Russell in their original parts.

THE BURLESQUE HOUSES.

COMIQUE.—The Gay Masqueraders provide the week's entertainment at this theatre.

MINER'S BOWERY.—Matt J. Flynn's Big Sensation company present the bill seen last week at the Eighth Avenue.

LONDON.—The Butterfly Extravaganza company have two burlesques and olio introducing Wills and Collins, Valmore, Nellie Sylvester, Barrett Brothers, Phillips and Naxon, and Le Vine and Almo. The Merry Maidens next week.

MINER'S EIGHTH AVENUE.—The Monte Carlo Girls furnish the week's bill on the West Side.

OLYMPIC.—This Harlem house changes its policy to farce for the present week, offering Town Topics.

DEWEY.—The Victoria Burlesquers are here this week. The olio includes the Nawns, the Great Calcedo, Curtis and Wooley, Le Roy and Morris, Aggie Behler, and Reid and Gilbert. The afterpiece is called *A High Ball*.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Minnie Seligman was the star of the bill and was seen once more in W. S. Gilbert's very effective play, *Comedy and Tragedy*. It is needless to say that Miss Seligman held the close attention of the audience throughout the entire action of the piece, and that she moved them to tears and smiles at will, by her powerful portrayal of the actress, Clarice. It would be a good thing for vaudeville if we had more players like Miss Seligman in it. She has the courage of her convictions, and seems determined to give vaudeville audiences plays of as high a class as she would give those who patronize the Broadway playhouses. The fact that she achieved a distinct success last week is proof that the patrons of vaudeville are more than anxious to see good plays when they are well done. Miss Seligman received a hearty round of applause after the famous "I am an actor" speech, and was recalled again and again at the close of the play. Her support was entirely satisfactory. Wilson Deal as the Regent, and John Milton as D'Aulnay, being especially good. The others were Sadie, Richard Warner, Frank Dawson, Albert Reed, John Burnett, and C. W. Vance. The setting was superb, and the play

was put on with the good taste which is characteristic of the house. George Wilson, the minstrel, kept the house in roars for twenty-five minutes with his string of amusing talk. His manner and delivery are as convincing as ever, and he was frequently interrupted with applause. Matthews and Harris made a tremendous laughing hit in Will M. Cressy's skit, *Adam the Second*, which is full of good lines and very amusing business. Dainty Louise Gunning, with her sweet face, framed in golden curls, won the hearts of all by her very charming rendition of a few simple old Scotch ballads. Miss Gunning has some high notes which are simply superb, and she seems to reach them without the slightest effort. The De Forests displayed their wonderful agility in a number of dances and were warmly applauded. H. V. Fitzgerald repeated his hit in his *Froggill* act. He finished with a very cleverly arranged encore, in which he made instantaneous changes in view of the audience. Charles G. Kilpatrick, the one-legged bicyclist, did some very remarkable tricks and was warmly applauded. Others on the bill were Evans and Vidocq, Drawee, Forrester and Floyd, the Asbeys, Rosaire, the Kenyons, and Charles Diamond and Mlle. Beatrice. The biograph, with some new views, and the stereopticon were retained.

PROCTOR'S PALACE.—The Nawns were scheduled to produce a new sketch called *An Unwelcome Guest*, but for some reason or other they did not put it on, but contented themselves with a revival of *A Touch of Nature*, which bids fair to become a vaudeville classic. It was well received and the laughs came in in the usual places. The Moulere Sisters repeated their hit in their wonderful horizontal bar act. Joe Welch, who had a disagreement with the management on Monday in regard to his billing, was replaced by John Rose, who, while not in the same class with Welch, succeeded in keeping his auditors amused. His jokes and songs about fires and failures met with ready appreciation. Kenno, Welch and Melrose did some very fine acrobatic work, with a little clowning thrown in. Kenno does the old Caron and Herbert trick of diving into the back drop. A variation is worked in, however, as the drop is made of paper, and the merry acrobat dives right through it and reappears again through the top of a paper wave. The act made a distinct hit. Pauline Moran and Turner's Pickaninies made a ten-strike with their funny little specialty. The little darlings improve with each performance, and Miss Moran is putting more swing and ginger into her work. Leo Dervalto rolled up to the flies and down again on his revolving globe and cracked jokes with himself during the entire trip. The Brothers Abacco did some good comedy acrobatic work. Sanford and Stewart, a couple of bright talking comedians, were one of the best features of the bill. They have some ideas of originality and do not use any hackneyed gags. For the latter reason they deserve a special word of praise. Others on the bill were Cyr and Hill, duettists; Millie Scott, acrobat; Christie M. Jones, cornetist; Ned Bennett, comedian; Paley's kalatechnoscope, and the stereopticon.

TONY PASTOR'S.—The one and only Tony contributed several songs and parodies and a few jig steps every evening, and was applauded to the echo. The Cardovine Troupe of English dancers played their first engagement at Pastor's, and made a solid hit with their very entertaining terpsichorean specialty. Agnes and Emmett De Vay seen once more in the sketch, *A Wife Pro Tem*, written by Theodore Kremer. They were assisted by Nellie Ward, and made a hit as usual. Ward and Curran's new sketch seemed to please the patrons, and Curran's songs were all encored. Belle Stewart made her debut as a single entertainer, and scored a big hit with a number of new songs. Billy Link won many laughs with his monologue. Other acts of more or less merit were given by Fleiding, the juggler; Amann and Bartley, Radio and Bertman, Collins and Hardt, Rice Brothers, Harris and Harris, and Nat Franklin. The vitagraph pictures of *Cinderella* were retained.

PROCTOR'S TWENTY-THIRD STREET.—Edward Harrigan and his company presented his condensed version of *McSorley's Inflation* with the same success which attended their efforts at Proctor's Palace a few weeks ago. Harrigan is a red-hot New York favorite, and his appearance is always the signal for a reception, such as no other performer ever receives. *McSorley's Inflation* kept the house in roars, and Mr. Harrigan, as well as his assistants, George Merritt, Dave Abraham, Jr., Charles Coffey, and Eulalie Bennett, were warmly applauded. Hilda Thomas was second in order on the bill, and scored her accustomed hit in her sketch, *Miss Ambition*, in which she was assisted by Lou Hall. Miss Thomas is a very lively gingery performer, and she always gives managers and public full value for money received. Harding and Ah Sid made a genuine hit with their eccentric and cleverly arranged acrobatic comedy specialty. They are hard workers and win plenty of laughter and applause. Leslie Palmer and the Bigelow Twins presented, for the first time in New York, a new sketch called *A Brace of Woodcock*, written by Jane Marlin, the correspondent of *The Mirror* at New Haven, Conn. The plot hinges on the resemblance between two brothers, one of whom is a minister and the other a race-track sport. The minister has just been married, and he and his bride go to the hotel at which the "sporty" brother is a guest. Of course there is the usual misunderstanding. The brothers come in, and out at different times, and the poor little bride is as much confused as the porter and other hotel employees. It is all set right at the end, however, and the curtain falls on a happy finish. The sketch is cleverly constructed, and the lines and situations are amusing from start to finish. Miss Palmer is a petite and pretty young woman, and played the part of the bride very cleverly, getting full value out of her lines. The Bigelow Twins look alike, of course, and both scored hits in widely different characters. The combination is a good one, and the sketch is likely to find favor with vaudeville audiences everywhere. The Tyson Sisters, who have youth and beauty as a foundation in their effort to win favor, presented their singing and dancing specialty with great success. They are especially good in their singing of Dutch parodies, and this portion of their act was especially well received. The coon song with which they finish was applauded. They deserve a special word of praise for their costumes, which are costly and elaborate. Others on the bill were Florence Henri King, Ostrado, the Marinellas, Hornemann, and Gerlie De Milt, who sang coon songs, although her costume called for Irish ditties. Paley's kalatechnoscope and the stereopticon were retained. Business was tip-top.

KOSTER AND BIAL'S.—Solaret, Queen of Light, presented her series of illuminated dances, and

was easily the most pleasing feature of the bill. She opened her performance with an illusion called "The Vision of the Clock," which she had not shown here previously. Behind a gauze curtain a church steeple comes slowly into view, and as the hour of midnight strikes the vision of a beautiful girl appears in the face of the clock. In a few moments the whole thing fades away, leaving only the recollection of a very beautiful picture, brought about by the aid of novel and original mechanical effects. This picture was a distinct improvement over the dance with which Solaret was formerly accustomed to open her act, and she deserves great credit for her enterprise in constantly striving to improve her work. The "Firmament" and "Lily" dances were as pretty as ever, and the "Fire" dance was even better than before, as every possible combination of colors and effects was used to make the dance as startling as possible. Solaret was warmly greeted at every appearance throughout the week, and received several very handsome floral tributes on Monday and Tuesday evenings. Frederick Hallen and Mollie Fuller presented for the first time in New York Herbert Hall Winslow's sketch, *A Desperate Pair*. Sketches never go well at Koster and Bial's, and this one met with the same fate as others that have preceded it. It is well written, however, and acted in brisk fashion by Mr. Hallen and Miss Fuller, and no doubt, when they do it before a nice, quiet, "continuous" audience, they will undoubtedly score almost as big a hit as they did with their old sketch. Eva Mudge, the clever and dainty little comedienne, made a big hit with her repertoire of well selected character songs. She looked very natty in her soldier's uniform, and was warmly applauded for her very pleasing work. Max Unger made his muscles dance under a strong light, and later proved that they were the real thing by lifting very heavy weights and allowing eight able-bodied men to play see-saw on a board placed across his massive chest. He lifted two men seated on bicycles, and played with huge dumbbells as children do with toys. He is a magnificent specimen of physical development and has a very pleasing manner. Tim Cronin was very successful with his specialty, *A Trip to the Vaudeville*, and earned the applause he received. Hall and Staley, Goldin, the magician, the Holloway Trio, and Conkley and Huested were also in the bill. Vernona Jarbeau continued her engagement, and introduced her imitation of Calvé in *Carmen*. She was assisted by eight lovely-looking chorus girls. She also sang other songs, including the one which *The Mirror* suggested last week should be cut out.

MINER'S 125TH STREET.—Joseph Hart and Carrie De Mar, in Mr. Hart's skit, *Dr. Chaucer's Visit*, made a tremendous hit. Mr. Hart was compelled, by the audience's encores, to receive for his clever song, to ring in the Stars and Stripes parody. Miss De Mar's daintiness of manner and clever work were highly appreciated. The Boy With the Organ Airs, as the title of the act implies, was another ecclesiastical-musical-scenic effect that seemed to produce the desired result, that is, quiet interest during the impressive part of the performance and vociferous applause at the finale. The three people, who appear in it are a tenor, an organist and a female violin player. They are shown with a surprising view effects. The opening selection was "The Palms," followed by a love song. One of the strongest acts on the bill, and one that "made good" in every way, was the Franks Trio of gymnasts and bar-performers. Their work was excellent and their comedy much better than the average. Arthur Rigby, monologist, made a hit. Nellie Burk lived up to her reputation. Farrell and Starck, trick bicyclists, pleased, and Belle Hathaway's dogs and monkeys, and the vitagraph filled out a well-selected program.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Fifteen new and original remarks were made last week by Peter F. Dalley, and most of them were so good that they were added to the lines of Whirl-I-Gig and Barbara Fidgety, so that those merry skits went even better than usual. John T. Kelly's brogue, which varies in thickness; Lillian Russell's birdlike voice and beaming countenance; Charles J. Ross's intensity, *Mad Fenton's* droolery, David Warfield's quaint delivery, and the incessant good-humor of Weber and Fields, together with the popular understandings of Frankie Bailey and Bonnie Maginn, all combined to enable the patrons to pass pleasant evenings. The olio was furnished by Ali and Beni, and Jules Keller, whose feats won warm approval.

HURTIG AND SEAMON'S.—Minnie Palmer, assisted by Francis Jerrard, in *Rose Pompon*, was the star, and made a decided hit. Tom Lewis and Sam J. Ryan were an extra feature. This, by the way, was their first week in New York since they joined hands. Lewis' blackface work is artistic comedy in every sense of the word, and Ryan's rich voice and unctuous manner made a solid hit. He impersonates a stranded repertoire actor, and Lewis a hungry disillusioned negro companion in misery. They work as if they had been together for years, and made one of the big hits of the bill. Mark Sullivan kept his audience in roars, and then almost brought them to tears with his imitation of Chevalier singing. *My Old Dutch*. Dick and Alice McKay got their usual reception. Wat-son and Hutchings, assisted by Ed Edwards, delivered plenty of rough comedy and action, and were encored. Florence Moore sang as sweetly as ever. The others were the Freeze Brothers, Jesse Millar, the Tennis Trio, and Bennett and Kessner.

The Burlesque Houses.

MINER'S BOWERY.—Sam Devere's Own company presented the bill seen the week before at the Eighth Avenue. Good business.

LONDON.—The Tuxedo Club played a prosperous return engagement.

MINER'S EIGHTH AVENUE.—Matt J. Flynn's Big Sensation returned for a profitable week.

OLYMPIC.—The Butterfly Burlesquers entertained large audiences.

COMIQUE.—The Tammany Tigers filled a profitable week. A special feature was the appearance of Mlle. Paula, who exhibited a trained alligator. Others were: Emerson and Omega, Kiltie Bingham, Hines and Alton, Valmore and Dance, Bingham, and Adams Kelly. Sassy and The King of the Hobo Ring were the burlesques.

DEWEY.—M. M. Thiers's Wine, Women and Song company attracted large and well-pleased audiences all week. The hits in the olio were made by Burke Brothers and their able assistant, "Wise Mike." Bennett and Rich, who scored heavily with some new illustrated songs, using moving pictures with excellent effect; the Jenny Eddy Trio, Mazur and Mazett, the Three Rockett Brothers, and Kline and Gotthold. The concluding burlesque, Wine, Women and Song, introduced the whole company in a melange of mirth and music which proved pleasing. Special hits were made by Burke Brothers, Grace Laure, and Jenny Eddy.

FIRE AT BARNUM'S WINTER QUARTERS.

The old elephant building at the Winter quarters of the Barnum-Bailey Circus in Bridgeport, Conn., was burned to the ground on Friday night last. The building was used for the storage of advertising and sleeping cars, all of which were destroyed, including Mr. Bailey's private car and Buffalo Bill's buffet-car. The fire was confined to one building, but the loss reached over \$100,000, which is fully covered by insurance. John Kelly, one of the grooms, was severely injured.

TON BROWNE BUSY.

Tom Browne, the whistling comedian, writes from Auckland, N. Z., that he and his wife, Edith Hoyt, are meeting with great success in the Hoyt plays. Browne has been suffering from rheumatism, but has been able to appear at every performance. The company produced *Texas Steer* in Auckland, with Hugh Ward as

Maverick Brander. Mr. Browne and Miss Hoyt have received enthusiastic praise everywhere they have played.

WEST A HEALTHY INVALID.

Sensational stories concerning the illness of William H. West have caused his friends much uneasiness. In order to find out just how ill the popular minstrel was, a Misson man called at the apartment of Peter F. Dalley, his brother-in-law, with whom he has been staying during his indisposition. Mr. Dalley greeted the reporter warmly, and led the way into the dining-room, which adjoins the "large front room on Broadway" in which Mr. Dalley sits during the day and studies character. The picture presented to the scribe was a very pleasing one. The alleged invalid was seated at the festive board at Mr. Dalley's right hand, and was doing his best to dispose of a tempting array of eatables. Instead of a bouquet, the center of the table was decorated with a pile of telegrams from inquiring friends, expressing all sorts of sympathy and good wishes.

"I have been very ill," said Mr. West, but thanks to careful nursing and the perennial good nature of Pete Dalley, I am able to sit up, and expect to resume work in a few days. It is impossible to stay under the weather, with a man like Dalley around, he simply won't let you be sick, and that's all there is about it. Tell my friends, through *The Mirror*, that I thank them sincerely for their solicitude, and that I hope to save them the expense of buying wreaths and things for some time to come."

"Don't forget to mention," said Dalley, as he dined playfully with a large porterhouse steak, "that this minstrel revival is under the personal direction of yours truly."

WALKER'S BIG NIGHT.

Williams and Walker played an engagement at the Bowersock Opera House, Lawrence, Kan., on January 15, and had a big time. Lawrence is the birthplace and home of Mr. Walker, and he is known by every man, woman, and child in the town. The Opera House was crowded to the doors, hundreds being turned away. Mr. Williams, who is also well known in the town, through frequent visits, was also given a hearty reception. During the second act the performance was stopped by Sherman Harvey, president of the Twentieth Century Club, a well-known colored organization, who walked on the stage and presented Williams and Walker with a beautiful silver loving cup, handsomely engraved as a token of esteem and appreciation for the prominence into which Mr. Walker had brought Lawrence by reason of his success on the stage. After the performance a reception was tendered the company and their manager, Samuel L. Tuck, and a pleasant evening was spent, during which some bright remarks were made by Mr. Harvey, Manager Tuck, Mr. Williams, and Mr. Walker. The occasion will linger in the memory of every one present for a long time to come.

PROGRESSIVE MUSIC PUBLISHERS.

Shapiro, Bernstein and Von Tilzer have removed from their old quarters in Twenty-eighth Street and now occupy the entire five-story building No. 45, in the same block. Their accommodations in the way of music parlors and pianists, for professionals wishing to be taught new music, can be truthfully described as elegant in the extreme. Their latest descriptive bulletin and one that seems to be on the road to popularity is entitled "A Bird in a Gilded Cage." Where the Sweet Magnolias Bloom has a reputation already established and needs no recommendation. Others that stand out prominently from their large catalogue are: "I Wouldn't Leave My Home If I Were You," "Her Name is Rose," "My Little Sally Green," "Dusky Dudes," "After All," and "I've Just Received A Telegram From Baby."

VAUDEVILLE FOR THE "SMART SET."

Vaudeville received another indorsement from those who were in the inner circles of New York society on Saturday evening last, when Mrs. Stuyvesant Fish, who is one of the sweetest of the well entertained guests with an up-to-date variety bill, with special gags and songs, introduced by the performers, hitting off the fads and follies of the Four Hundred, with special polite flings at individuals. The idea was voted "too awfully cute for anything," and Mrs. Fish was the recipient of many congratulations. The skit in which society was "jollied" was written by John Saunders, and was called *An Original Fish Story*. Mr. Saunders played the principal part, and was assisted by the Clipper Comedy Four and Hattie Wells. Burton's dogs and ponies also appeared.

VAUDEVILLE JOTTINGS.

Alf S. Moore, proprietor of Nomad's Annual, which is published in Belfast, Ire., has gotten out an excellent holiday number. It contains several portraits of celebrities of the vaudeville stage, including a full page devoted to Lydia Yeamans Thurman, Chicago. In various characters the reading matter is interesting, and most of it has been contributed by stars like Dan Leno, Will H. Fox, Marie Loftus, Eugene Sandow, Arthur Roberts and others. Mr. Moore is to be congratulated on being able to issue such an attractive periodical at the low price of sixpence.

Florence La Fields, the well known back and wing dancer, has joined the Butterworth Sisters, and will appear with them in a coon song and dance specialty. They will be known as the Butterworth Trio.

George W. Day's services are in ever increasing demand. He has booked week of Jan. 29 at Washington, D. C., and has scarcely any open time until the late spring.

Harry and Kate Jackson have entered vaudeville with success. They played Hopkins' Theatre, Chicago, last week, in a new comedietta called *A Bachelor's Home*.

It is rumored on very good authority that Arthur Sidman will star, season after next, in a rural comedy-drama, written especially for him, and that his tour will be booked in the very best theatres. Sidman will undoubtedly make a big success, if his author takes his measure properly and supplies him with a good vehicle. Nobody on the stage is better able to portray the eccentricities of the truly rural type than Sidman, and he has amply proved this in his sketch, *Back Home*.

Kathryn Osterman will begin a six weeks' engagement on the Orpheum Circuit on Feb. 19. She is rehearsing several new sketches, so that she can put on a change of bill every night in the week, if necessary.

Cliff Farrell reports that his single specialty is very successful. He is in no way connected with the Farrell-Taylor Trio.

Ed H. Lester, acting manager for Cole and Johnson, writes: "This is the third week of *A Trip to Conantown* in Canada, where the play is a big hit. Cole and Johnson are pronounced favorites. The people seem to wait for them through this country as they wait for a circus through the States. There has not been a town as yet where we have not played to capacity. We expect to get into the States again on Jan. 30, when we play Niagara Falls. The venture up to the present time has been financially successful. Cole and Johnson have in preparation for next season an entire new production."

Georgia Gardner, assisted by Edwin T. Emery, will shortly produce a new sketch, called *Mr. and Mrs. Brooks*, of Brooklyn. It is from the pen of S. S. Baldwin. "The White Mahatma." Miss Gardner is now meeting with phenomenal success in the West and is kept busy booking return dates.

Anita Hendrie has dissolved partnership with Charles M. Seay, and will appear a new sketch, in which she will appear in vaudeville.

Barr and Evans will join Gus Hill's Vanity Fair co. next week for the remainder of the season.

Ellen Rowland began her vaudeville engagements last week at Proctor's Albany house. She presented *Liz*, a one act idyl of the East side, with success, and will be seen in it in New York in the near future.

Arthur Borsal writes that there is a performer of the same name who advertises himself and partner as the "Disappearing Demons." The original Borsal claims that he alone is entitled to this trade-mark.

Nan Engleton, formerly of Anderson and Engleton, late of the Parisian Widows co., who lately joined hands with Ed C. Gallagher, late of T. W. Keene's co., and Morrison's Past, owing to previous ar-

VAUDEVILLE.

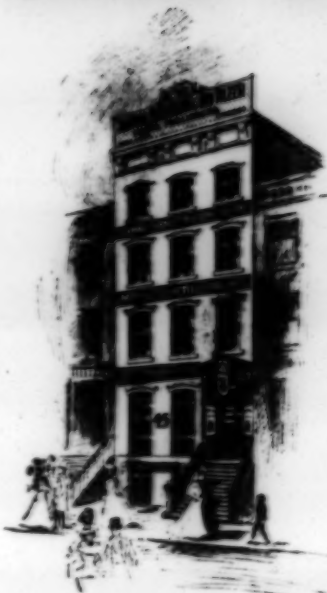
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I Wouldn't Leave My Home If I Were You

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HARRY VON TILZER.

An answer to our famous success, I'D LEAVE MY HAPPY HOME FOR YOU.

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IRENE FRANKLIN'S Beautiful Waltz Song.

MY LITTLE SALLY GREEN.

Another novelty with a pretty dance.

I'VE JUST RECEIVED A TELEGRAM FROM BABY.

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AFTER ALL.

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PLAYING THE KEITH CIRCUIT.

PROVIDENCE. . . This Week.

I, SOLARET, QUEEN OF LIGHT,

wish to publicly thank the managers who so kindly deferred my time, that I might accept my present engagement at Koster & Bial's and my coming engagement with Herrmann The Great for this country and Havana.

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The Eminent Female Barytone.

AND

MR. EARLE C. WAY. (THE STRAIGHT AND NARROW WAY.)

IN VAUDEVILLE.

Our Record for 1900.

Week of Jan. 1—Proctor's 2nd Street.
 " " 4—Fell's New Haven.
 " " 15—Keith's Boston House.
 " " 22—Keith's Providence House.
 " " 29— " " "

And we are still featuring "YOU AIN'T ONE, TWO, THREE."

IN PREPARATION

OUR NEW NOVEL ACT.

Without a License.

A HIT—A FEATURE.

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MR. and MRS. JIMMIE BARRY

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 New Wonderland, Detroit,
 this week.

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In Vaudeville.

JAS. F.

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DOLAN and LENHARR

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SOUBRETTE.

MARYLAND I. and KATHRYN.

INGENUE.

SOME OPEN TIME. Big hit, Proctor's 2nd St., last week. Pleasure Palace this week.

ARTIE

Cook's Opera House

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ROCHESTER,

THIS WEEK.

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At Hopkins' Theatre, Chicago, Week Jan. 14.

HARRY AND KATE JACKSON

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A Bachelor's Home.

Two CURTAINS and a CALL

After 20 minutes' of uproarious laughter.

New Lines. New Ideas. New Business.

A clever sketch by two clever people.—J. D. HOPKINS.

A big hit and a first-class act.—CHAS. P. ELLIOTT.

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Hopkins Imperial Theatre, St. Louis, Mo., Week Jan. 28. Chicago till then.

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IN THE DOOR KEY.

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T. W. ECKERT AND EMMA BERG

In their Japanese Comic Operetta,

LITTLE PEE WEET.

By LAMB and PETRIE.

Magnificent Production, with Gorgeous Costumes, Beautiful Scenery and Electrical Effects.

A POSITIVE NOVELTY IN VAUDEVILLE.

Eckert and Berg, in a Japanese operetta, contributed one of the most pleasing features of the bill. The stage is beautifully and handsomely set for this act.—Richmond Dispatch, Jan. 2, 1900.

The operatic stars, T. W. Eckert and Emma Berg, in their Japanese operetta, Little Pee Weet, were the favorites, and they have cause to feel flattered in such a case.—Richmond Times, Jan. 2, 1900.

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Yours very truly,
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MILTON and DOLLY

NOBLES

Vaudeville, 1899-1900.

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WHY WALKER REFORMED.

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arrangements of Mr. Gallagher and Miss Engleton's ill health, have canceled their dates for the balance of the season, but will be seen at the leading vaudeville houses during the summer and next season. They will present a strong legitimate act.

The bill at Koster and Bial's this week includes the great Lafayette, Rolaret (second week), Marion Manilla, W. E. Ritchie, Sisters McGulley, five Cornallias, Hines and Burns, and Max Ungler.

Hallett Thompson has been engaged to support Corn Stuart.

"The Only Way" Midge Maitland and Earle C. Way, who were a prominent feature with who is who, recently closed a twenty weeks' engagement with that co. and were immediately inundated with offers for vaudeville. They have already played the Proctor and Keith houses since Jan. 1, giving first-class satisfaction. They have in preparation a new act entitled "Without a License."

Nellie Hawthorne has made a great hit as principal boy in the pantomime, Babes in the Wood, at the Royal Court Theatre, Liverpool, England. She is singing the latest American song-successes, and judging by the enthusiastic notices of the Liverpool critics, the pretty and clever American artist has more than "made good."

Nina Farrington recited "The Absent Minded Beggar" at Koster and Bial's on Sunday evening last, making her vaudeville debut at the same time.

Several merchants and property owners on Thirty-fourth Street will protest to Mayor Van Wyck against the manner in which the entrance to the new Schley Theatre is being constructed.

A judgment for \$1,765 in favor of Milton J. Ferber against the Robert Bial Syndicate, was entered last week. An execution was issued to the effect that \$953 due on the judgment. Another judgment for \$336 was entered for Charles W. Ellis against Robert Bial.

William J. Madden was, last week, refused an injunction restraining W. A. Brady from producing around New York in Elms a Minutes by Justice Fitzgerald. Brady was required to give a bond in \$1,000 to indemnify Madden against damages while the action is pending. Madden claims that he wrote a play called Around New York twelve years ago.

The case against John Ayres, superintendent of Proctor's Palace, in the Yorkville Court last week for alleged violation of the Sunday law, was dismissed by Magistrate Bennett.

Justice Leventritt, of the Supreme Court, last week granted a divorce to Sidney H. De Grey from Mildred Howard-De Grey.

Elvia Cox has replaced Anna Suits with Weber's Parisian Widows.

Cricket Cary and A. E. Adams are presenting a sketch called All's Fair in Love, by George Totten Smith. It is said to be one of the brightest of this season's offerings, replete with witty lines and funny situations, waiting up to a laughable climax.

Gun Sun's Minstrels are still being favored with prosperity. Next season the title will be changed to The Gun Sun American Minstrels. Many of the people in this season's roster will be retained next year. Already Mr. Sun is awarding contracts for printing, wardrobe, scenery, etc. for his next season's tour. The co. will be one of the strongest ever offered to American theatregoers.

P. C. For, the well-known Irish comedian, returns to vaudeville after an absence of ten years. Milton Aborn has engaged him as a special feature for the Palace Theatre, Philadelphia, week of Jan. 29.

Edna Aug, who has made a big hit at the Palace, London, has begun a return engagement which will last until the end of March. This will make four months out of five at the same house, which is by long odds the best record made by an American comedian at the Palace. Miss Aug will add an imitation of Monty Python and Stone to her specialty, and will retain her take-off of James E. Sullivan.

Doris played Dockstader's theatre, Wilmington, last week in her sketch, The Little Leading Lady, and on the strength of the hit she made her manager, Howard Wall, has booked several weeks at first-class houses.

Gertrude Mansfield and Caryl Wilbur are exceeding in pride of their new engagement which will last until the end of March. This will make four months out of five at the same house, which is by long odds the best record made by an American comedian at the Palace. Miss Aug will add an imitation of Monty Python and Stone to her specialty, and will retain her take-off of James E. Sullivan.

The Tynes Sisters were the recipients of handsome floral pieces at the Monday evening performance at Proctor's Twenty-third Street Theatre last week. They made a decided hit with their new specialty and are this week at the Theatre Palace.

Mr. and Mrs. Jimmie Barry have signed with the Burke and Chas. Vaudeville co. for next season.

George B. Scanlon and Pearl Stevens have signed with Eugene Wellington for the stock co. at the Bijou, Washington, D. C. Miss Stevens will appear as principal boy.

The Solihies, with their five Archi-clowns, opened at the Orpheum, San Francisco, with great success. Their new sensation, The Awakening of the Tropical Trees, made a decided hit. They will shortly open in New York in a prominent Broadway production. Mr. Solihie will put on a new surprise which he thinks will create a sensation.

Felix Dumas of Dumas and Dunbar, writes from Berlin that he has been made a "Pan"-i. e., a member of a club made up of vaudeville performers. He will receive a check for \$1,000. He also states that all the American acts on the Continent are making big hits.

Bruce and Nina have closed with the Dalrymple co. and will open with their own co. at Olathe, Kan., on Jan. 25. They are looking Lawyer Steele for Bangor for next season.

Jack K. Newman, the comedian of Bertha Welke's Little Brick, is making a hit in the part of Jonas Quigley, an eccentric comedy part. The co. is meeting with great favor, and Bertha Welke has no cause to regret entering vaudeville, as she has met with success everywhere.

Anna Bond was taken ill with nervous prostration in Detroit last week, while playing at the Wonderland. Her physician has advised her to cancel her engagements for at least a month and take a complete rest.

The Star Theatre, Cleveland, O., was engaged on Jan. 17 by a big crowd, which had as guests the National Grocers' Association which was in session in Cleveland last week. Reilly and Wood's co. kept the grocers in good humor and many trade cases were secured. Very handsome souvenir programmes were distributed.

Ward Brothers, knockabout comedians, will appear shortly on the Proctor circuit.

Jerry Hart and Beatrice Lee were interviewed by a representative of the "Maple" during their engagement in Belfast, Ireland.

The baggage of the Sam T. Jack co. was seized at Port, Ind., on Jan. 16, on an attachment secured by Mrs. Jack. There was a very lively time while the officers were taking possession of the goods and chattels of the co.

Will M. Cressey has finished three new acts. The New Howler for Louis Simon, The Coral Strand for the Willett-Thorne co., and A Village Doctor, for himself and Blanche Darne. Since June last, Mr. Cressey has had seventy-eight applications from performers who wish to secure acts from his pen; out of this number he has chosen seven. Mr. Cressey says he has received five offers for next season from managers who want to star him. He will probably accept one of them and will appear in a rural comedy written by himself. He is now at work on a three-act comedy in which a well-known vaudeville team will star next season.

Frank Bruman and Rose Adelle scored a big hit in The Door Key last week, in Pittsburgh. They received all sorts of comments from the leading papers in the "smoky city."

Walter Hawley has written a vaudeville, entitled "In Dear Old Indiana," with which Flo Irwin is making a big hit everywhere, having to repeat it several times nightly. Miss Irwin and Mr. Hawley are booked solid until June 23, after which they will sail for Paris to visit the Exposition. They will present The Gay Mice Co. in London and Paris.

Tom Lewis and Sam J. Ryan were billed as the extra feature at Hurlitz and Seamon's last week, where they repeated the success they made at Hyde and Behman's the week before.

George Jones, the baritone, has been meeting with great success this season singing Horowitz and Brown's song "Always," with Vogel and Deming's Hit Minstrels.

Tonia and Lily Adams are meeting with great success in their latest song songs and burles and funny dances, and are also appearing with George H. Adams in Yank Newell's Muldron's Picnic co., receiving several recalls nightly.

Mile. Proto, the novelty toe dancer, who danced for out performances in London, with the Bells of New York, will visit Paris, Switzerland and Holland before returning to America.

Adelaide Pitt Allen has been engaged to play in support of Bert Coote.

Kolb and Dill, two young Clevelanders, made their first professional appearance before a Cleveland audience last week at the Star Theatre, where they were the Star Theatre. They made good and were tendered

several receptions, being presented with flowers every evening and on Tuesday evening each was given a handsome walking stick and traveling bag.

Frank Camp will act with Daisy Lovering during her coming vaudeville season.

Jimmie Byrnes, Gertrude Haynes' soprano soloist, has made a big hit singing "When I Think of You."

Alto Shiffman has resigned as manager of the Charles K. Harris Chicago branch, and will help to boom trade in the East for the new firm of Hill, Horwitz and Bora.

The Lisenpards filed with the Librarian of Congress and secured a copyright on the one-act musical sketch, The Voodoo Church, Dec. 22, 1929. The words are by George Totten Smith, while Robert Keller composed the music.

Robert and Berg, in their new Japanese sketch, Little Fee West, have received universal praise from the entire press in all the cities in which they have appeared. The local theatre managers have also been pronounced in their approbation of the act.

The progressive minstrel, Frank Cushman, who has met with such success over the Keith and Orpheum circuits, has, during the past few years, made great his bookings under the name of the best vaudeville houses. Mr. Cushman is featuring two new songs, called "Babe, You're the Only One," and "Pinky," both of which are always received with great applause. Mr. Cushman is one of the few vaudeville performers who are being booked for return dates at the leading houses.

VAUDEVILLE PERFORMERS' DATES.

Adams, Prof.—Keith's, N. Y., 22-27.
ALDRICH, CHARLES T.—Pastor's, N. Y., 29-Feb. 3.

Albion, Dan—Hopkins', St. Louis, 21-27.
Alburtus and Bartram—Somerset's Theatre, Budapest, Hungary, 1-30.

ALFORD, E. J., EDGAR—Canterbury Music Hall, London, England, indefinite.

Black and Burns—Olympic, St. Louis, 22-27.

Bush, Frank—Keith's, Prov., 22-27.

Burkard, Lillian—G. O. H., Phila., 22-27, Poli's, New Haven, 29-Feb. 3.

Buxner, J. C.—Keith's, N. Y., 22-27.

Burtone, The Chicago, Haymarket, 22-27.

Burnett and Keener—Harlem Music Hall, N. Y., 15-27.

Baker and Hayes—Keith's, N. Y., 22-27.

Burgart and O'Brien—Shea's, Buffalo, 22-29, Shea's, Toronto, 29-Feb. 3.

Bachelor's Club—Springfield, Mass., 22-29.

Binn and Binn—K. and E. Y., 22-27.

Bonita—Novelty, Brooklyn, 22-27.

Burt-on—May—Chicago, Haymarket, 22-27.

Brooks Bros.—Chicago, Albany, 22-27.

Burr and Evans—Park, N. Y., 22-27.

Balabene—Keith's, Prov., 22-27.

Balentine, Tom—Keith's, N. Y., 22-27.

Bon Ton Trio—Keith's, Boston, 22-27.

Bly, Master Gus—Keith's, Boston, 22-27.

Bickle and Watson—Star, Phila., 22-27.

Brannigan, The Star, Phila., 22-27.

Beldini and Beldini—Novelty, Brooklyn, 22-27.

Bryan, E. D.—Olympic, St. Louis, 22-27.

Bryan, Clarence—Haymarket, Chicago, 22-27.

Cushman, Holcombe and Curtis—Chicago, Haymarket, 22-27.

Carlington, Ella—Chicago, Haymarket, 22-27.

Constantine Sisters—Chicago, O. H., 22-27.

Constantopolis Trio—Columbia, St. Louis, 22-27.

Canfield and Carleton—Keith's, Boston, 22-27, Shea's, Toronto, 29-Feb. 3.

Condit and Murey—Pastor's, N. Y., 22-27, G. O. H., Syracuse, 29-Feb. 3.

Croxy and Dine—Columbia, St. Louis, 21-27, Orpheum, Kansas City, 29-Feb. 3.

Crow, Charlie—Keith's, N. Y., 22-27.

Cawthron and Forester—Empire, Cleveland, 29-Feb. 3.

Coleman and Moxie—Keith's, N. Y., 22-27.

Chevrolet—Keith's, N. Y., 22-27.

Ching Ling Fong—H. Keith's, Brooklyn, 22-27.

Carnallias, Five—K. and E. Y., 22-27.

Cook and Sonora—Pastor's, N. Y., 22-27.

Cayton and Herbert—Keith's, Phila., 22-27.

Clyde and Charlie—Keith's, Phila., 22-27.

Cullen, Jas. W.—Columbia, St. Louis, 22-27.

Century Comedy Four—Hopkins', St. Louis, 22-27.

Carr and Gandy—Brooklyn Music Hall, 22-27.

CHAS. E. F. GALEY—Brooklyn, 22-27, Palace, N. Y., 29-Feb. 3.

Carroll and Gardner—Olympic, Chicago, 22-27.

Carroll and Hyland—Haymarket, Chicago, 22-27.

Carson, James A.—Pastor's, N. Y., 22-27.

Deanda and Breun—G. O. H., Columbus, 22-27, Duquesne Theatre, Pittsburgh, 29-Feb. 3.

De Venus and De Venus—Palace, N. Y., 22-27.

De Venus and De Venus—Keith's, Phila., 22-27.

Dean and Joe—Harlem Music Hall, N. Y., 22-27.

Deaves, Prof.—Harlem Music Hall, N. Y., 22-27.

De Roe, William—New Orleans, Springfield, 22-27.

Dunbar, Geo. W.—Keith's, Boston, 22-27.

Duncan, Prof.—Keith's, Boston, 22-27.

Devallio, Leo—Proctor's, N. Y., 22-27.

Dressler, Marie—Proctor's, N. Y., 22-27.

Dolan and Lennard—Keith's, Prov., 22-27.

Demond, Geo. F.—Keith's, Boston, 22-27.

De Forests, The—Keith's, Phila., 22-27.

Darrow, Mr. and Mrs. Stuart—Leland, Albany, 22-27.

Dandy, Jess—H. and E. N. Y., Dec. 11—Indefinite.

Dennis, E. J.—Novelty, Brooklyn, 22-27.

De Febrary and March—Wintergarden, Berlin, 1-27.

D'Arville, Camille—Hopkins', Chicago, 22-27.

Drause—Keith's, Prov., 22-27.

Eckert and Webb—Keith's, Boston, 22-27.

Evans and Vidick—Keith's, Boston, 22-27.

Ermani—Star, Phila., 22-27.

Elliott and Allen—Olympic, Chicago, 22-27.

Emery and Russell—Olympic, Chicago, 22-27.

Eldridge, The—Keith's, Phila., 22-27.

Ells, Mr. and Mrs. Chas. T.—Keith's, N. Y., 22-27.

Evans, Geo.—Keith's, Phila., 22-27.

Eldridge, Fred—Garden, Cleveland, 22-27, Keith's, Phila., 29-Feb. 3.

Kennell, John—Harlem Music Hall, N. Y., 22-27.

Livingston, Thelma—Harlem Music Hall, N. Y., 22-27.

Lewis and Ryan—Pastor's, N. Y., 22-27.

Linton Bros.—Proctor's, N. Y., 22-27.

Le Nole Bros.—Palace, N. Y., 22-27.

Lafayette, K. and E. Y., 22-27.

Leavitt and Newville—Star, Phila., 22-27.

Lieb, Surlie and Lieb—Columbia, St. Louis, 29-Feb. 3.

LEWIS, ETHEL—Gaiety, Brooklyn, 22-27, Palace, N. Y., 29-Feb. 3.

Lamb, Beatie—Olympic, Chicago, 22-27.

Loder, Chas. A.—Haymarket, Chicago, 22-27.

Long Bros.—Haymarket, Chicago, 22-27.

Lawrence and Harrington—G. O. H., Phila., 22-27.

Lawrence and Harrington—Novelty, Brooklyn, 22-27.

Lott, Mlle.—Keith's, Boston, 15-27.

Lynch and Jewell—Keith's, Prov., 22-27.

Lafayette, K. and E. Y., 22-27.

Leonard, Two—Haymarket, Chicago, 22-27.

Leamer Sisters—Haymarket, Chicago, 22-27.

Law, Chris—Chicago, O. H., 22-27.

Lewis, Baby—Keith's, Phila., 22-27.

Leavitt, The—Gaiety, Springfield, 22-27.

Matthews and Harris—Keith's, Prov., 22-27.

Murray, Elizabeth—H. and B., Brooklyn, 22-27.

Mowatt and Son—Keith's, Boston, 22-27.

Moss, New—Chicago, N. Y., 22-27.

Maximilian and Sheldie—Haymarket, Chicago, 22-27.

McVitie and Stetson—Haymarket, Chicago, 22-27.

McAle, Sabine and Vera—Chicago, O. H., 22-27.

Miller, May—Chicago, O. H., 22-27.

MURPHY, MR. AND MRS. MARK—Columbia, Cincinnati, O., 21-27, Columbia, St. Louis, 29-Feb. 3.

Murphy, Beatrice—Keith's, Prov., 22-27, Keith's, Phila., 29-Feb. 3.

Morton, Three—G. O. H., Phila., 22-27.

Mansfield, Gertrude—Leland, Albany, 22-27.

McWatters and Tyson—Cook, O. H., Rochester, 22-27.

McAvoy and May—Poli's, New Haven, 22-27.

Mack and Aron—Proctor's, N. Y., 22-27.

Montgomery and Stone—Palace, N. Y., 22-27.

McPhee and Hill—Palace, N. Y., 22-27.

Marion, K. and B. N. Y., 22-27.

Moss, Haymarket, Chicago, 22-27.

McNulty Sisters—K. and B. N. Y., 22-27.

Mack, Tom—Chicago, O. H., 22-27.

Maselle, May—Chicago, O. H., 22-27.

Marshall and Baker—Olympic, Chicago, 22-27.

Marshall and Darling—Olympic, Chicago, 22-27.

McFarland and Murray—Olympic, Chicago, 22-27.

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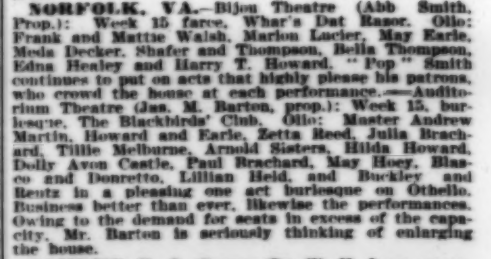
McFarland and Murray—Olympic, Chicago, 22-27.

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was concluded Jan. 10 (it dated from Nov. 1), and 96,456 coupons, one for each ticket bought, excepting galleries, were issued. The Native Sons of the Golden West, by combining with other societies, won the prize.



CAMDEN, N. J.—Dewey (Dr. W. H. Long, manager): Never since Richard Mansfield occupied the boards of the Temple (now Dewey) Theatre, has there been so much interest in its affairs as now. This pretty playhouse was last witnessed week 15 in the production of David Garrick by the Carl Herbert Stock Co. Home-packed with fine audiences, Dr. Long is highly pleased over experimental change from vaudeville to drama, and reports enthusiastic response. Week 22, Herbert's co. in My Awful Dad.—Items: "Billy" Anagnosth and Elsie May, of the Dewey Stock co., are enjoying a brief rest in South Jersey.—Camden Ellis 17 admitted Charles H. Ellis Jr., John S. Smith, S. H. Mohrman, and Signor Giovanni F. Farini all would have benefit at Chestnut Street Theatre, Feb. 20.

CINCINNATI.—O. People's did its average business 14-21 with Irwin Brothers' Burlesquers. The cast consisted of Mlle. Marie, Thompson and Carter, Carter and Field, Raymond and Bernard, Bailey and Madison, Madlyn Stall, and Marie Harrison. The entire cast was seen in A Hot Wave, Majestic Burlesquers and The Colored People. The show was closed on business 14-21 with the Carl Dammann Troupe, Willert and Thorne, Duffy, Sawtelle and Duffy, Carrie Behr, The Pattons, Ann Allinan, George Felix and Lydia Barry, and the L. J. and M. J. D. Troupe. The show closed, and Mrs. Edwin M. Royle bear bill week 21.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee); W. B. McCallum, resident manager; S. R. G. at every performance week 15-26, Pauline Hall headed the olio, which included Eugene O'Rourke and Catherine Linard, the two strippers, and the McCallum Quartet; J. B. Barry, Josephine Harvey, and The Kinks, the Strator Zeunaves, Artie Hall, Eckert and Berg, McWaters and Tyson, the Two Kings, Ozav and Delmo, and Gordon Wilson, week 22-27.—Empire (Harry Jacobs, manager): Rice and Barton's co. to fair business 15-17. Rose Hill's English Folly co.

SARATOGA SPRINGS, N. Y.—Gem (George Heffernan, proprietor; David W. Barnum, manager): 15-29. The Barnumworth Sisters Trio were the headliners. The others were Ray Stewart, Madge Irving, Walter Butterworth, James Sweeney, Thomas Carr, Ida May Arbuckle, Florence Whitney. One of the best bills of the season. Business excellent. Item: Mr. Heffernan has secured David W. Barnum as manager for the Gem. He is a man of experience in the vanderlille line.

BALTIMORE, MD.—Weber and Fields' Own Co. is the attraction at the Auditorium Music Hall. A large audience was well pleased with the bill rendered this evening by Mr. and Mrs. Sidney Drew, Gus Williams, Charles T. Aldrich, Fields and Ward, Stinson and Morton, Brothers Flood, the Metwells, and Little Pre-nort. Hyde's Comedians will follow.—Robie's Knickerbockers hold the stage of Korman's Monumental Theatre, and present a very good vaudeville bill. The Tammany Tigers will follow.

OMAHA, FEB.—At the Creighton-Orpheum business opened remarkably well week 14, attracted by the following offerings: Shepley and Miles, a new team in vanderbille. They are Council Bluffs boys, and made a great hit with their comedy sketch. The Win-Jem Quintette, Fox and Clark, Emonds, Emerson and Emonds, The Schikes, Maude Meredith, Everett Trio were also on hand. At Wirth's Palm Garden the attractions are Rosely and Rostelle, Daisy Delmore, The Sellis, Jerry Sullivan, and Iva Langton.

FALL RIVER, MASS.—Casto (Al. Haynes, manager): Week 15 20 the Silvers were retained for a second week. Tills' marionettes, Nellie Waters, Sisters Mace, Waldo Whipple, Collins and Madell, and Harry Carle were also on the bill. The stock co. appeared in Who Owns the Bahr?—Dewey (Phil. Sheridan, manager): Rose Sydell's London Belles made a return visit 11-13, and did a large business. The Nelson Sisters are still with the co. and do a wonderful acrobatic turn. A Social Maid 22-24.

NEWARK, N. J.—At Waldmann's Opera House Hyde's Comedians played a return engagement 15-20 to large business. In the co. were Helene Mora, Willard Slims and Jennie Graham. Jordan and Welch, Dunn and Jerome, Al Leech, and the three Blossoms, the Sisters Ronay, the Fortuni Brothers, and Galletti's monkeys. All scored. Gay Morning Glories 22-27. Helene Mora, who was an honorary member of the Washington League of Elks, was presented with a basket of flowers by the Newark Lodge 15-20.

KANSAS CITY, MO.—Carpenter (M. Lehman, manager): Fulgore's new co. drew big houses 14-20. The Sidmans in character sketch were delightful. Josephine Gossman and her pickaninies made things lively. Barron and Simon in clever musical specialty were good. Billy Van Cook and Clinton, the Forest brothers, little Fred's troupe of trained animals and the Hunting trio, acrobats and dancers, all combined to make an excellent bill.

LOWELL, MASS.—Savoy (Black and Dempsey, managers): The new bill was a success. The

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SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): Week 15: Patrice, The Bachelor Club, The Tankas, Morgan and Otto, Armour and Baguley, and De Vaux and De Vaux. Pleasing bill to good business. Walter Stanton and co., presenting the Flying Cockatoos, were canceled Tuesday, owing to a disagreement.

SCRANTON, PA.—Gaity (Austin A. Walsh manager): Etopian Barbershop 15-17 to good business. **W. C. Gaity**, 15-17 E. Second St., Scranton, Pa. 18401.
Three Lane Sisters, and **Barton and Ashley** made big hits. **Robbie's Kuiklerbrockers** 18-29. **Three Wrights** 18-29. **Mr. and Mrs. M. J. Wright**, 18-29 E. Second St., Scranton, Pa. 18401.
Red and Sophie Leslie, and **Alf Grant** scored. **Dark 22-27.**

WILMINGTON, DEL.—Wonderland (W. L. Dockstead, manager): House was filled at every performance. **Bill and Edna** 18-29. **Mr. and Mrs. D. D. Dyer** and **co.**, **Rosal Brothers**, **Gordon Eldrid**, **Mr. and Mrs. Joe Keating**, **Marguerette Wagner** and **Master Robbie Williams** and **Melbourne, Dungan** and **Dudley**. **El Cero**.

GLEN FALLS, N. Y.—Capital (John Donahue, proprietor): Week 15, Bosley and Lee, Gregory and Durrell, and Stetson Sisters pleased. Week 23, Bosley and Lee, John B. Wright and wife, John and Kittie Deagon, and Grant Sisters.—Item: Manager Donahue will give a performance at Corluth Opera House 23, and the Warrensruoth Opera House 26.

RICHMOND, VA.—Bijou (Jake Wells, manager): A bill par excellence was presented week 15-20 to S. R. O. The hit of the bill was made by Fields and

Ward. Others were Mr. and Mrs. William Rubyna, The Three Rosebuds and Phil. Ott. Empire Comedy Four: Linton and McIntyre, The McMahons, and Billy and Daisy Golden.

SYRACUSE, N. Y.—Grand Opera House (Lee Schubert, manager): Week 15-20, large houses were well entertained by The Streator Zouaves, Artie Hall, Smith and Cook, the Deacons. Four La Motia.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, proprietor; Clarence Leonard, manager): Week 15-22: Margaret Grace, Tom Gibbons, Castle Sisters, Frank Trainer, Maybelle Woods, The De Clairvilles, Jack Welch, Mike Sully, and Bert Daly.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Good houses were in order 15-20, with

Jan. J. Murn, Bertha Welby and co., the four Weston Sisters, Howe and Scott, Whitney brothers, Dilks and Wade, and Pierce and Egbert.

WILKES-BARRE, PA.—Bison (Austin Walsh, leasee): Will open week of 22 as a continuous performance house at reduced prices, catering to lady audiences.

ATLANTA, GA.—Imperial (Fred Rider, manager): Week 13: Good business. Clever specialties continue. The Powers dance put on opening night 15, did not meet with the approval of the police.

EASTON, PA.—Wonderland (Otto Rost, manager): The Utopians 18-20 opened to crowded houses. Co. gave satisfaction.

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CORRESPONDENCE.

(Continued from page 7)

pleased a large house. A Country Visitor 16. The White Slave 19.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): What Happened to Jones 12; 13; good business. Barlow Brothers' Minstrels 16; fair house. Runaway Girl 18. Side Tracked 22. James Young 26.

CAMDEN.—OPERA HOUSE (Mabone and Goodale, managers): Nashville Students 11; good business and performance. ITEM: Business has been better as a general rule this season than ever before.

SEVENTEEN.—ACADEMY OF MUSIC (Ale. Hyatt, manager): Nashville Students 10; good business; good performance. Town Topics 11; performance good; business fair. A Country Visitor 23.

ANDERSON.—OPERA HOUSE (J. H. and McCully, managers): Chapman-Warren co. in All a Mistake, East Lynne, and The Circus Girl 18, 20, 22; good business; good attraction. Alha Heywood co. 20.

ORANGEBURG.—ACADEMY OF MUSIC (D. B. Foenner, manager): What Happened to Jones 11; good house; performance good. House-Yaki co. 26.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Bitter Theatre co. in All a Mistake to capacity 10; pleasing performance. Fox's Ferry 11; fair business. Walker Whitehead 12 in Hamlet to S. R. O. Darkest Russia 18. Mathews and Bulger 20. ITEM: The Elks entertained Mr. Whitehead and co. at a social session. Manager Bear has taken the management of the Opera House, Mankato, Minn.

WATERTOWN.—NEW GRAND OPERA HOUSE (B. A. Briggs, manager): A Romance of Conn Hollow 9; fair performance and business. Sanford Dodge 19, 20.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (Thomas J. Boyle, manager): A Celebrated Case by the Hopkins Stock co. 15-20; was well received. Digby Bell, Zeno, Case and Zeno, and Baby Land made an attractive vaudeville bill. Aristocracy 22-27. ITEM: LYCEUM THEATRE (Frank Gray, manager): Primrose and Dockstader's Minstrels 11 had an immense audience. Lew Dockstader, George Primrose, and Lew Sully were particularly pleasing. Denman Thompson in The Old Homestead packed the house 12. John Galt, Bookman, with Arthur C. Delany in the title role and local talent 16; good house. Anna Louise Tanner (local) made a big hit. Walsh-Macdonald co. 18-20. A Colonial Girl 22. ATTIORIUM (Benjamin M. Stainback, manager): A Jay from Jaysville 17, 18. The Heart of Chicago 22.

NASHVILLE.—GRAND OPERA HOUSE (T. J. Boyle, manager): The Charity Ball by the stock co. 15-20; delighted large audiences. Kelly and Violette, the Scotts, and Baby Mignon are very pleasing in the vaudeville numbers. THE VENDOR (Staub and Sheets, managers): Primrose and Dockstader's Minstrels drew crowded houses 10. Denman Thompson in The Old Homestead drew the largest house of season 11. Nevada (local) 19. benefit Allen Fox, treasurer The Vendome. A Colonial Girl 20. MAISON THEATRE (T. J. Boyle, manager): Jeffries-Sharkey pictures 16; fair houses.

JACKSON.—PYTHIAN OPERA HOUSE (Collins-Parrish co., managers): Mlle. Fifi 10; small house; audience pleased. Jeffries-Sharkey pictures 11; good house. Andrews Opera co. to good houses 12, 13; audiences pleased. Other People's Money 18. Brown's in Town 19.

CLARKSVILLE.—ELDER'S OPERA HOUSE (Joseph T. Wood, manager): Louise Brehan Concert co. 9; delighted audience; good business. Fields and Hanson's Minstrels 12; good performance and business. Andrews Opera co. 15; good business. S. R. O. other People's Money 17. The Three Musketeers 20.

DYERSBURG.—GEORGIA OPERA HOUSE (W. P. Armstrong, manager): Jeffries-Sharkey pictures 12; small audience. Fields and Hanson's Minstrels 24. Clara Mathis co. 25-27.

TEXAS.

GALVESTON.—GRAND OPERA HOUSE (Baldwin-McVie co. is dividing time between Galveston and Houston, did good business 8, 9, and pleased generally. The scenic accessories proved the real features of the entertainment and were duly appreciated 10. Who Is Who 12 was pushed into the favor of a large audience by a co. of hard workers, whose efforts were rewarded with ample demonstration of appreciation. Faust 14 by Lewis Morrison's co., with Walter McCullough and Augusta True in the leading roles, suffered by comparison with previous productions; attendance small. C. N. Rhode.

DALLAS.—OPERA HOUSE (George Anny, manager): Harry Carson (Clarke in What Happened to Jones 8, 9 to well-filled houses. Walsh-Macdonald co. 10, 11 in Cleopatra and La Tosca. Creston Clarke and Adelaide Prince 12, 13 presented A Son of France, David Garrick, and The Last of His Race, capable co.; good business. South Before the War 15, 16. Beach and Holland's Minstrels 17. Who Is Who 18. Jack and the Beanstalk 19. ITEM: Harry Greenwald, of New York, attended the annual meeting of stockholders of the Dallas Opera House Association, and was elected president. Phil W. Greenwald, vice-president; Henry Archibald, secretary; George Anny, local treasurer and manager. The Board of Directors is composed of Henry Greenwald, Phil Greenwald, George Anny, J. T. Trezvant, J. C. O'Connor, and Jules Schneider.

DENTON.—GRAHAM OPERA HOUSE (A. Cadell and Co., managers): Labadie's Faust 9; fair house; weather considered. Hubert Labadie and Mary Van Tromp were good, but remainder of cast weak. Beach and Holland's Minstrels 12; small but pleased audience. Edward Bruce (local) 17. The Red Widow Brown Feb. 13. Hans Hanson 15. ITEM: The Wright Opera House co. has elected officers for the New Wright Opera House as follows: W. C. Wright, president; Hon. J. W. Sullivan, vice-president; J. C. Coit, treasurer; C. T. Ramsdell, secretary; C. H. Dunham, formerly of the profession, manager; Hon. John B. Schmitz, assistant manager.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Melbourne Macdonald and a Starred Fox New York 13; good business. 9. Harry Carson (Clarke and an excellent co. presented What Happened to Jones 10 to well-filled house. South Before the War 11; good business. Pearson Stock co. in The Wild Swan 12. The Mid-night Alarm and The Police Patrol 12, 13; good houses; co. good.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Wiles, manager): Under the Dome 7; fair co.; small house. Casey's Troubles 11; satisfactory performance; poor business. Faust 12; pleased, good audience. A Starred Fox New York 13; good business. Who Is Who 14. Zaza 19, 20. Jack and the Beanstalk 21, 22. Creston Clarke 23, 24. Whitman Sisters 25, 26. Beach and Bowers' Minstrels 28. The Old Homestead 29, 30.

BREHMAN.—GRAND OPERA HOUSE (Alex Simon, manager): Scott's Minstrels 9; good house; pleased audience. Who Is Who 13; crowded house; performance satisfactory. Creston Clarke 22. Louise Brehan Concert co. 25. Brown's in Town 30. ITEM: Mrs. Creston Clarke returned to Dallas, Texas, 6 to rejoin the co. after spending a week with her sister here.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dey, manager): Hoyt's Comedy co. 8-13; large audiences; performances fair. Caprice, Dixie Land, and French Woman. A Texas Steer, and The Fatal Card were presented. Pearson Stock co. in The Police Patrol and The White Squadron 15, 16. South Before the War 17. Mr. and Mrs. Francis Labadie 22.

SHERMAN.—OPERA HOUSE (Elsworth and Breha, managers): Pearson Stock co. 8-10 presented The White Squadron, The Police Patrol, and The Mid-night Alarm; weather unfavorable and business poor; performances satisfactory. Creston Clarke 11 presented The Last of His Race to large audience; performance excellent. Harry Carson (Clarke 12 in What Happened to Jones did good business; audience pleased. Francis Labadie 18.

WACO.—AUDITORIUM (Jake Schwarz, manager): Morrison's Faust 9; fair business; performance good. Richards, Prince, Beach and Holland's Minstrels (return date) 13; large audience; good performance. Who Is Who 16. Creston Clarke 17. Jack and the Beanstalk 20. GRAND (Jake Schwarz, manager): Dark.

WINNEY.—HEARD'S OPERA HOUSE (Finberg and Dreeben, managers): Ewing Taylor co. 3 to good business; co. good. Victor Lee co. 4-6; light business; had weather. Pearson Stock co. 11 in The Police Patrol; light business; weather bad; performance satisfactory. Harry Carson (Clarke 15. Beach and Bowers' Minstrels 19.

WEATHERFORD.—HAYNES OPERA HOUSE (Mrs. D. C. Haynes, manager): Ewing Taylor co. 8-13, presented A Gilded Fool, Texas, Leah the Forsaken, Cyrano de Bergerac, A Social Fraud, and Lost in London; large houses; co. gave satisfaction. Richards, Prince, Beach and Holland's Minstrels 17.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., managers): E. Bergman's Minstrels 8; fair business. Creston Clarke returned to Dallas, Texas, 6 to rejoin the co. after spending a week with her sister here.

DELTON.—GRAND OPERA HOUSE (A. J. Emble, manager): Scott's Minstrels 2; good house; fair performance. Under the Dome 5; good house; performance excellent. Morrison's Faust 10; small an-

dience; performance fair. Casey's Troubles 24. South Before the War 25. Beach and Bowers' Minstrels 27.

EL PASO.—MYERS' OPERA HOUSE (Samworth and Caswell, managers): Uncle Josh Sprucey 8; Little Egypt 23. Beach and Holland's Minstrels 25. Two Jolly Rovers 26. The Christian 31.

CLARKSVILLE.—TRILLING OPERA HOUSE (Charles J. Trilling, manager): Creston Clarke in The Begged Cavalier to packed house 8; audience pleased. The Schubert Lady Quartette to full house 12; performance poor.

GAINESVILLE.—OPERA HOUSE (John A. Huben, manager): What Happened to Jones 11; full house; performance excellent. Beach and Bowers' Minstrels 15; good business and performance.

NAVASOTA.—COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): Scott's Minstrels 19; fair business; performance good. Casey's Troubles 26.

PILOT POINT.—WEEKS' OPERA HOUSE (Moutts and Bates, managers): Beach and Bowers' Minstrels 11; fair audience; gave satisfaction. Mr. and Mrs. Francis Labadie 17.

CORPUS CHRISTI.—MERCHANTS' OPERA HOUSE (L. C. Revere, manager): Faust to fair audience 9; performance satisfactory. South Before the War 13; topheavy house; fair performance. Creston Clarke 16.

DENISON.—OPERA HOUSE (M. L. Epstein, manager): Creston Clarke in The Last of His Race 10; fair attendance; excellent performance. Harry Carson (Clarke 17. Beach and Bowers' Minstrels 20.

VICTORIA.—HARTSHORN'S OPERA HOUSE (Hanschild Music Co., managers): Under the Dome 8; good house; performance satisfactory. Morrison's Faust 19. Whitman Sisters 25.

ALSTON.—HARTSHORN'S OPERA HOUSE (George H. Walker, manager): Faust 11; big business; pleased audience. Creston Clarke 25.

BRYAN.—GRAND OPERA HOUSE (J. B. Mike, manager): Scott's Minstrels 12. Krause-Taylor co. 15-20.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyle, manager): Black Patti's Troubadours drew fair houses 11, 12. NEW GRAND THEATRE (M. E. Mulvey, manager): Murray and Mack in Flanagan's Bull 8-13; houses full. Mayme Taylor and Mr. Barry as the tramps, shared honors with the stars.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Murray and Mack in Flanagan's Bull 8-13; houses full. Mayme Taylor and Mr. Barry as the tramps, shared honors with the stars.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Black Patti's Troubadours drew a full house 10; performance good.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): The Corner Grocery 19. Quo Vadis 20. Remember, Remember 21. Breezy Time 13. STANLEY OPERA HOUSE (C. D. Vt. National Guard, managers): Gotham Comedy co. Feb. 12-14. MUSE HALL (Bar Lecture Course): Roberts' Farce 15. presented A Son of France 26. Gen. John B. Gordon Feb. 17. ITEM: Stanley Opera House, which has been closed for a long time, will reopen Feb. 12 under the management of Co. D., V. S. A.

BRISTOL.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Robinson Opera co. 8-17; large business. The Highwayman 17 filled the house; co. capable. The Corner Grocery 20. Sheridan Stock co. 22-27. The Dairy Farm 30. Breezy Time 13. STANLEY OPERA HOUSE (C. D. Vt. National Guard, managers): Gotham Comedy co. Feb. 12-14. MUSE HALL (Bar Lecture Course): Roberts' Farce 15. presented A Son of France 26. Gen. John B. Gordon Feb. 17. ITEM: Stanley Opera House, which has been closed for a long time, will reopen Feb. 12 under the management of Co. D., V. S. A.

ST. ALBANS.—WATCH'S OPERA HOUSE (T. R. Waugh, manager): Robinson Opera co. 15-20; good co.; good business. Repertoire: Sidi Pasha, Fra Diavolo, The Chimes of Normandy, The Bohemian Girl, The Mikado, The Grand Duchess, and The Moor's Bride.

BARRE.—NEW OPERA HOUSE (W. W. Lapoint, manager): James O'Neill 5 to S. R. O. in The Musketeers. The Highwayman 18. The Corner Grocery 24. Quo Vadis 27.

FARM HAVEN.—POWELL'S MUSIC HALL (John Powell, manager): The Social Hippodrome (local) 17-19; fair business. Sun's Minstrels 24.

NOTTAFIELD.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Corner Grocery 22.

BELLOWS FALLS.—OPERA HOUSE (The Highwayman 19.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Denman Thompson in The Old Homestead to capacity 8; performance good. W. H. Crane 10, 11 presented A Rich Man's Son and A Virginia Courtship; performances enjoyed by large audiences. The Little Minister 12, 13. A Runaway Girl 15, 16. Wilbur-Kirwin Opera co. 17-20; good co.; fair business.

CHARLOTTEVILLE.—JEFFERSON AUDITORIUM (R. M. Newman, manager): The Little Minister 17. Andrew Dramatic Stock co. 24-26. Primrose and Dockstader's Minstrels Feb. 3. The Girl from Chilly 5. St. Phunkard 8.

STATTON.—OPERA HOUSE (Backman and Shubert, managers): Andrew Dramatic Stock co. 24-26. The Girl from Chilly Feb. 7. St. Phunkard 9.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): The Little Minister 15; good house.

ROANOKE.—ACADEMY OF MUSIC (W. W. Beck, manager): Town Topics 17; fair business; good performance.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): What Happened to Jones 4; fair and pleased audience.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Little Minister 16. James Young in Lord Byron 19, 20. The Sign of the Cross 22, 23.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): The Little Minister 11.

WASHINGTON.

NEW WHATON.—BELLINGHAM OPERA HOUSE (J. R. Morrison, manager): The Flints 8-13; good business. The Highwayman 18. The Dairy Farm 30. Breezy Time 13. ITEM: J. R. Morrison, the new manager, has taken charge of the Opera House.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Shenandoah 11, 12. The most elaborate production of this great war drama ever seen in this city; crowded houses. Sewing the Wind 15. London Life 17, 18.

TACOMA.—THEATRE (J. A. Wing, resident manager): Shenandoah 8, 9; splendid spectacular; co. well received. Estelle Dale as Gertrude Ellingham was the audience favorite.

WALLA WALLA.—NEW THEATRE (Charles F. Van De Water, manager): Remember the Maine 8; good house. Sam T. Shaw repertoire co. 15-20.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): The Adventure of Lady Ursula 13, with William Morris and a splendid co. to good business. Pittsburgh Orchestra 16 gave a fine concert to large audience. The Royal Box 18. capable co.; fair business. Phroso 27. GRAND OPERA HOUSE (Charles A. Feinler, manager): Van Dyke and Eaton co. closed a successful week 13, with Rip Van Winkle. The Cadet of the Regiment, and On the Trail. The Great Train Robbery 22-24. Have You Seen Smith 25-27.

PARKERSBURG.—AUDITORIUM (W. E. Kenney, manager): Washburn's Minstrels 10; good house; big business. Devil's Auction 11; large and appreciative audience. William Morris in The Adventure of Lady Ursula 16; pleased audience. The Paigra 22-27. What Happened to Jones 30. The King of the Opium Ring Feb. 7. Shore Acres 8. Daniel Sully 9.

HUNTINGTON.—DAVIS THEATRE (Joseph R. Gallick, manager): Devil's Auction 13; good performance; big house. Van Dyke and Eaton co. 15-20. What Happened to Jones 29.

SINTEMBERG.—AUDITORIUM (E. J. Thompson, manager): The Royal Box 16 pleased S. R. O. Van Dyke and Eaton co. 22-27.

MONONGAHE.—COLISEUM BUILDING (T. M. Gathright, manager): Grand's Inter-Oceanic Vaudeville co. 15; good house; performance fair. A Jolly Lot 23.

WELLSBURG.—BARTHS' OPERA HOUSE (W. F. Barth, manager): A Jolly Lot 19.

WISCONSIN.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. R. Haber and H. R. Potter, managers): Young Brothers' U. T. C. 13; packed house; co. good. A Young Wife 17; performance excellent; good house. William Carson (local) 12; management G. O. Philip; good house; excellent programme. Hearts of Oak 15; performance fair; business good. Triple Alliance 24. Hearts of Oak 26.

PLATEVILLE.—OPERA HOUSE (A. W. Loy, manager): Frank Howard Specialty co. 12, auspici-

ously. Plattville Band, to S. R. O., giving satisfaction. Boston Musical Club 19. W. H. Hartigan in Dr. Jekyll and Mr. Hyde 25, under Star Theatrical Club auspices.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Wilhelms, manager): The Little Minister 13. Humpty Dumpty 14; S. R. O.; audience pleased. A Young Wife 16; house crowded; performance fine. Kellar 18. ITEM: The employees of this house presented Manager Williams 1 with a handsome Masonic ring.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. A. Marshall, manager): Tim Murphy in The Carpetbagger 5; fair business. The Little Minister 12. A Lady of Quality 15. Why Smith Left Home 16. Brown's in Town 23. Under the Red Robe 25. Matthews and Bulger Feb. 1.

RAVINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Lewis Morrison in Frederick the Great 11; fine production; large audience. Humpty Dumpty 15. Kellar 20. Mrs. B. 4. Shaughnessy 21. Eugene Blair 23. Fulgura's Stars 26.

WAUSAU.—THE GRAND (John B. Arturs, manager): Robert Sherman co. in La Belle Marie and The Man from Arkansas to topheavy houses 14, 15; co. fair. ALEXANDER THEATRE and COLLEGE THEATRE (Harry B. Sutherland, manager): Dark.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Brownson, manager): Tim Murphy in The Carpetbagger to fair business 9; performance excellent.

ANSELAND.—GRAND OPERA HOUSE (W. D. Kellar, manager): Tim Murphy in The Carpetbagger 11; full house; satisfaction given. A Lady of Quality 18. Brown's in Town 26.

LA CROSSE.—THEATRE (J. Stradipoli, manager): The Little Minister 10. Elu New Yorker Brauer, manager: The play ever given here, pleased a large audience 13.

BELOIT.—WILSON'S OPERA HOUSE (J. H. Wilson, manager): The Little Minister 12. Cummings and Alexander's U. T. C. 13; large business. A Merry Chase 19.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Stues Brothers, managers): The Little Minister 8. A Young Wife 15; excellent performance; large business.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Little Minister 11. A Modern Woodman 16; packed house. Fabst Theatre Stock co. 18.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Lewis Morrison gave a fine production of Frederick the Great 13; large audience. A Lady of Quality 18.

NEW LONDON.—GRAND OPERA HOUSE (J. E. Luntz, manager): A Merry Chase 16; good house; audience well pleased.

BARABOO.—THE GRANDE (J. E. Shults, manager): Walter Walker in The Nonnie 11; fair audience; performance pleasing. Brown's in Town 26.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Young Brothers' U. T. C. 16; S. R. O.; good performance. A Lady of Quality 22.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Imperial Frolics co. 18-20. Cummings and Alexander's U. T. C. 25.

KENOSHA.—RHODE OPERA HOUSE (Jas. Rhode, manager): Walter Walker in The Nonnie 14; fair house; creditable performance. Kellar 19.

OSHTO.—TURNER OPERA HOUSE (Charles Norton, manager): Dark.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Bond, manager): The Dawn of Freedom 10; excellent co.; fair business. MANAGER OPERA HOUSE (William Marquardt, manager): Murray and Mack 19.

CHEYENNE.—OPERA HOUSE (Stable and Ralfe, managers): His Better Half 11; poor attendance; poor performance.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Hearts of Oak 11-13 played to rather poor business. Ida Hamilton, E. P. Sullivan, and T. M. Hunter were good. The Jeffries-Sharkey fight did big business 15-17. The Rounders 18-20. Because She Loved Him 20-22. A Greek Slave 25-27. Arizona 29-Feb. 3. TOLENT OPERA HOUSE (J. E. Anderson, J. Small, managers): Fanny Rice in A Wonderful Woman 15-20; audience large. Miss Rice herself was as charming and victorious as of old, but the play itself is a rather ordinary farce. The Sorrows of Satan 22-27.

PRINCE GEORGE.—THEATRE (Robert Cummings, manager): Dany Crockett 15-20 was produced by the stock co. to the usual large houses. Lester Lanagan, May Anderson, and Florence Stone acquitted themselves well.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Human Hearts 3, 4; performance excellent; though of strictly American interest, it received an ovation from Canadian audiences; houses packed. Moon and H. B. Roberts' co. in David Garrick 8, 9; A Prodigious Father 10, 11, and The Silence of Dean Maitland 12, 13; good performances. Mr. Roberts an actor of exceptional ability. The Hottest Good Dicks 17. Frederick Ward 18, 19. Sewing the Wind 20. SAVOY THEATRE. Good vaudeville bill 8-13.

LONDON.—GRAND OPERA HOUSE (A. E. Root, manager): The Princess Chic 11; first-class performance; full house. Louise Heymer, Minnie Method, Mathilde Preville, Richard Goldenberg, Harry Brown, J. C. Miron and Will Mandeville, all deserve mention. The costumes were elaborate, and the stage setting particularly good. Marks Brothers' co. 15-20; S. R. O.; satisfactory performance. Grand Opera 19; strong in emotional leads, and Tom Marks, the comedian, makes a hit at every performance. Fanny Rice 22. A Trip to Countown 24. Triple Alliance 26, 27.

ST. MONT.—GRAND OPERA HOUSE (A. R. London, manager): The Princess Chic 12, 13; large audience; good performances. In cast and richness, costuming and staging The Princess Chic is one of the best musical attractions ever seen here. Minnie Method and Louise Heymer divided the honors. J. C. Miron, Richard Goldenberg, and Wendell Black made hits. Hearts of Oak 17 was satisfactory to good business. Le Roy, Fox and Powell 19, 20. Jeffries-Sharkey pictures 21. A Trip to Countown 26.

ST. CATHARINES.—GRAND OPERA HOUSE (C. H. Wilson, manager): Callahan's Symphony Orchestra 15-17. Jeffries-Sharkey fight pictures 18-20. Remember the Maine 22-27.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Rev. Lindley Parker delivered an entertaining lecture, entitled "A Picturesque Tour Through the Emerald Isle," to S. R. O. 10. Valentine Stock co. in The Taming of the Shrew 11-13 to big business. Co. opened its fourth week 15 in Lady Windemere's Fan, also to good business; performance excellent.

CHATHAM.—GRAND OPERA HOUSE (E. A. McVean, manager): Marks Brothers to good business 8-13, presenting The Wages of Sin. The Major's Soldier's Sweetheart, and Myrtle Ferns. Triple Alliance 15 pleased good business. Rice and Barton's Gaiety co. 20. Fanny Rice 23.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Lyceum co. in Orpheus 9; large and pleased audience; parties well interpreted, but with a tendency on part of players to overact. A Trip to Countown 15-15; packed houses; satisfaction given. Toronto Ladies' Trio 18. Callahan's Symphony Orchestra 21.

WINDSOR.—GRAND OPERA HOUSE (W. D. Emerson, manager): Local concert 16, in aid of Red Cross Fund, drew large and enthusiastic audience. Harold Jarvis made the hit of the evening with his superb rendering of "The Absent Minded Beggar" and "A Little Patch of Red." A Trip to Countown 19.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charbon, proprietor): Edwin Varney, Jr., manager: A Greek Slave 22, 23. Quo Vadis 31-Feb. 3. ITEM: The Academy of Music has joined the Canadian Theatrical Circuit. The house will be headed hereafter direct with the home management, or through J. B. Sparrow's representative, Mr. Edwards, Academy of Music, Montreal.

WINDSOR.—THEATRE (C. P. Walker, manager): Local minstrels 9, 10; good business. Brown's in Town 18. The Little Minister 19, 20. Shenandoah 22, 23. Matthews and Bulger 25, 27. GRAND (W. H. Seach, manager): The Danites 19, 20. Biograph 23.

BELLELEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): A Trip to Countown 8; the performance; good business. Lyceum co. in The Merchant of Venice 15; good attendance. Young Opera co. 22-27.

STONTON.—VICTORIA THEATRE (J. W. Frick, manager): John E. Young Opera co. 15-20. In Said Pasha 15. La Mascotte 16. The Chimes of Normandy 17. Boreas 18. Fra Diavolo 19, and The Bohemian Girl 20; crowded houses; good performances.

SENIKA.—OPERA HOUSE (H. G. George, G. O. Philip, managers): Local concert 12; management G. O. Philip; good house; excellent programme. Hearts of Oak 15; performance fair; business good. Triple Alliance 24.

ST. THOMAS.—NEW DUNCAN OPERA HOUSE (T. H. Dunlop, manager): Robert Sherman and Barton's Gaiety co. 19. NEW GRAND OPERA HOUSE

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